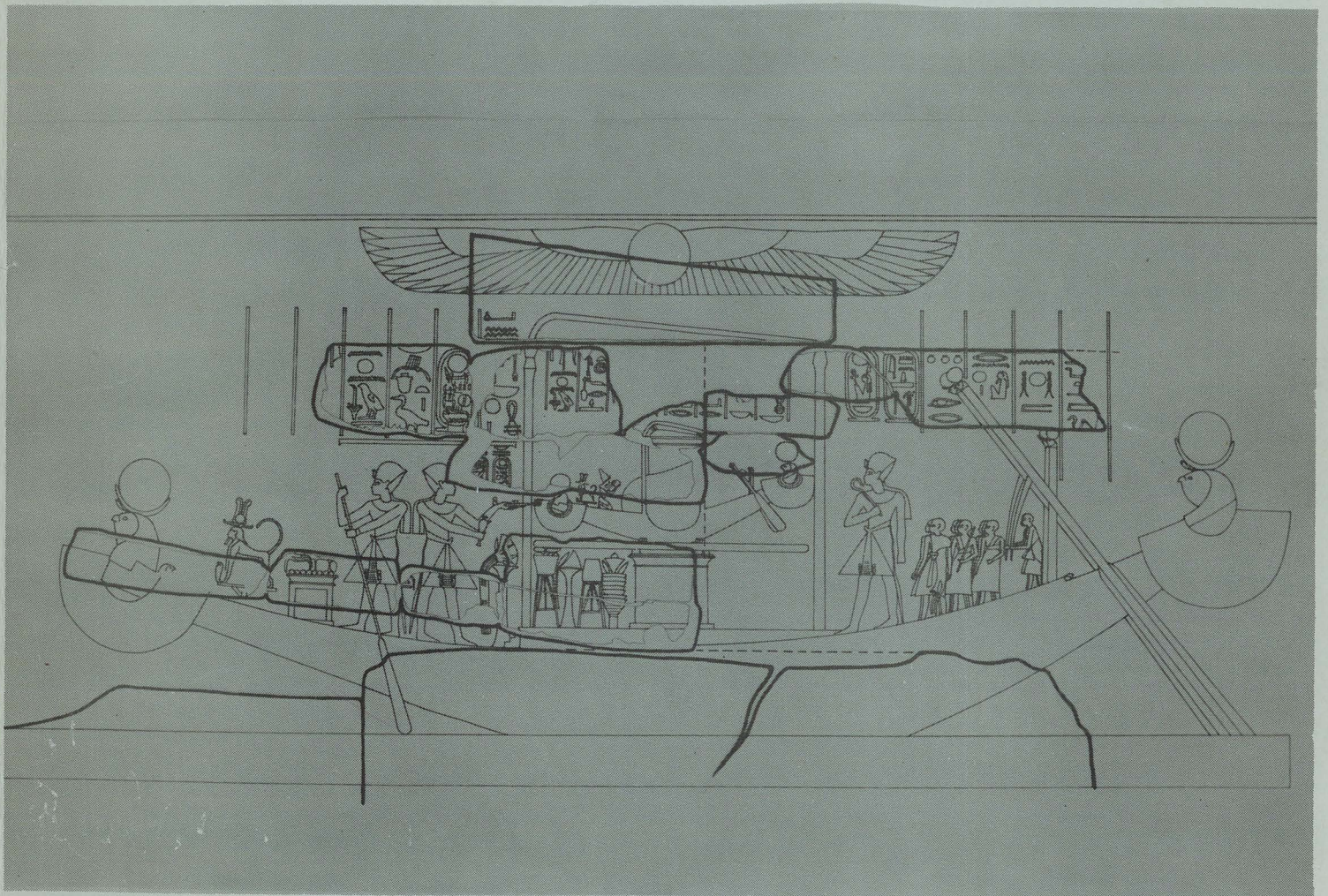


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# AMERICAN RESEARCH CENTER IN EGYPT

# NEWSLETTER



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Drawing: W. Raymond Johnson. See article within.





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THE EPIGRAPHIC SURVEY  
(CHICAGO HOUSE)

THE RESEARCH OF THE EPIGRAPHIC SURVEY

Founded by James Henry Breasted, the Epigraphic Survey of the Oriental Institute of the University of Chicago has operated annually in Egypt since 1924 with the exception of the war years 1940-45. Its main scientific objective, as defined by the word "epigraphic", is the meticulous and thorough documentation of relief and painted scenes and inscriptions on ancient Egyptian monuments, primarily those of the Luxor area, ancient Thebes. At the turn of this century (1894-1907), Breasted went to Egypt to record the inscriptions on the standing monuments. He was appalled by "the distressing amount of damage suffered by the monuments since the early recording expeditions had worked upon them", and concluded that it was "a supreme obligation of the present generation of orientologists to make a comprehensive effort to save for posterity the enormous body of...fast-perishing written records...still surviving in Egypt" (Breasted, The Oriental Institute [1933], pp. 196, 37; cf. Medinet Habu I, p.x). Breasted's foresight is proven by the present urgency of "salvage epigraphy" as this deterioration accelerates. Rising ground water and increased rainfall (both effects of the new Aswan High Dam), rapid industrialization and the extension of agriculture, deliberate vandalism (to obtain saleable fragments for the thriving illicit antiquities trade), and the demands of the ever-expanding tourist business pose an unprecedented threat to the survival of the ancient monuments.

Experiments conducted during the first two field seasons of the Epigraphic Survey led to the development of a rigorous method of recording which, with minor modifications, is still in use today. Photographs are first taken of every area to be copied, employing a large format negative (5x7 in. or 8x10 in.). These work negatives are taken in flat, even light as much as possible, to minimize the deep shadows which would otherwise obscure details. Care is taken to ensure that the plane of the negative is parallel to the plane of the wall. Horizontal and vertical lines are noted on the relief, and an inclinometer is used to determine the batter of the walls. Curved surfaces, as well as those in tight spaces where a camera cannot be used, are copied (either directly or from a rubbing) onto plastic tracing film, which is then photographed. This provides the most distortion-free foundation for the artists to work on.



Except in very rare cases, where an unencumbered flat wall is extremely well preserved, photography alone is inadequate for the complete recording of ancient decoration. Breasted long ago observed that "a badly weathered inscription on stone contains much which is visible to the trained and experienced eye, but which nevertheless is too faint and confused to be recorded photographically" (Oriental Institute, p.204; cf. Medinet Habu I, p.xi). In a damaged or recut area (where the original lines were altered in antiquity), comparison between a photograph and our drawing of the same surface easily proves the point. The results attainable by the application of our strict method may be demonstrated by three exhibits: 1) a photograph of the defaced crossword inscription in the tomb of Kheruef (No. 192 at Thebes), 2) a print of the Epigraphic Survey's drawing of the same inscription, and 3) our reconstruction of this important text (now published in The Tomb of Kheruef, pl. 14, with translations by Edward F. Wente, pp. 35-7).

An enlargement appropriate to the scale of the individual scene is made from a work negative; this usually fills a sheet of double-weight matte enlargement paper (50x60 cm.). Further minor adjustments based on measurements are often necessary during the actual enlargement process. Frequently several drawings must be enlarged to exactly the same scale to ensure that the pieces of larger scenes may eventually be fitted back together again. Each enlargement is assigned to an artist; standing at the wall, he pencils in the outline of the relief and painted details directly onto the photographic print. The photograph thus serves as a guide for the exact placement of the artist's line. This is a crucial step since the extent of subsequent correction is determined here.

The wall is our reality, and each drawing is referred to it again and again at every step along the way to its completion. Because we must reduce three-dimensional relief to two-dimensional line drawings, we are aware that our facsimiles represent a compromise with reality. On the practical side, we are constrained by considerations of scale, drawing technique and materials, printing format and costs. Supplementary photographs are taken for general views and close-ups of details, and placement shots illustrate architectural elements, to give an impression of the visual impact of the reliefs, their style as seen in varying light conditions, and their setting. (Kheruef contains some 30 plates of photographs and nearly 60 plates of drawings and reinforced photographs; pls. 25-44, 48-51, 53-56, and 60-63 represent alternating photographs and drawings of the same scenes.) In our drawings, we attempt to render every significant detail faithfully, using conventions which are consistently applied and easily readable. But decisions must be made constantly; to include inessential information in a drawing gives it a cluttered appearance and confuses its lines. A satisfactory result cannot

be achieved by any simple, mechanical process; the quality of each finished drawing reflects the skill, judgment, and experience of all the individuals who have worked on it. The Epigraphic Survey has set the standard for epigraphic work in Egypt; though currently reviewing our drawing conventions and the criteria for their application in conjunction with our new project at Medinet Habu, we are willing to simplify our method only insofar as we do not compromise the accuracy and reliability which characterize our productions.

Back in his studio, the artist goes over his pencil lines with waterproof ink, using either a rapidograph pen or a brush. When all the inking has been completed, a negative solar blackprint is made of the drawing, and then two identical positive blueprints. One copy is cut into small sections and each section is glued to a sheet of legal-sized paper. Cutting the blueprint up permits every detail of the original drawing to be collated, or checked, more easily. A 50x60 cm. drawing may be cut into twenty or more pieces, depending on the complexity of the scene and the state of its preservation. These "collation sheets" are taken to the wall by an Egyptologist-epigrapher who compares every line of the drawing with the original decorated surface to see that what the artist has drawn reflects the wall accurately. He especially studies damaged or recut areas in search of traces which the artist may have overlooked or misunderstood. Changes, additions, and deletions are indicated directly on this copy of the drawing and explained in the margins of the sheets. The epigrapher also comments on the general condition of the wall and notes color traces.

When this epigrapher has finished, he hands the sheets over to a second one, who repeats the procedure, checking the wall, the drawing, and the first collation made by his colleague. The collation is finished when the two Egyptologists agree on the corrections, the Field Director acting as referee in the event of any unresolved differences. Then the sheets are given to the artist, who, with his different viewpoint, may still challenge the findings of the Egyptologists and make them reconsider their conclusions at the wall. Because of the gelatin base of the emulsion on the special enlargement paper used (now available only from the British company Ilford), the artist is able to remove and correct the lines of his original drawing without scratching or marring its surface. When the corrections are completed and checked, the photographic image is removed chemically through bleaching, leaving only the artist's black line drawing on the white paper. Then a scale and line numbers are added, and minimal restorations are made. Finally, the drawing is submitted to the Field Director for his scrutiny. Viewed now apart from the wall (as the users of our volumes will), the drawing's readability and consistency are checked, and remarkable features not previously commented on by the epigraphers are questioned. Once more the drawing is returned to the wall for verification; then the drawing is ready for inclusion in the next



publication. Our unique method, based on committee consensus, assures the extreme degree of accuracy we strive for. Every finished drawing has been approved by five specialists, a photographer, an artist, two epigraphers, and the Field Director. Because every endeavor is essentially a team effort, successful staff members learn to resolve their professional differences without allowing personal feelings to interfere with their objectivity.

A card is made for the occurrence of each word in every inscription recorded, for inclusion in a master dictionary file. In addition, characteristic and distinctive forms of the hieroglyphs are selected for a palaeography file. These files, together with our extensive library and photographic archive, provide immediate access to earlier copies and to parallels from elsewhere, making it possible for us to supply restorations needed to interpret otherwise unintelligible traces. Traces now lost, but seen by earlier copyists, can also be integrated into our drawings if their reliability is beyond question. But the time and effort involved dictate that the amount of restoration actually done on a drawing be kept to a minimum. On the drawing, damage is indicated to explain the lack of decoration where it would be expected; random damage, which does not interfere with the lines of the relief, is not indicated. Secondary cutting and deliberate hacking are always indicated.

Although our meticulous recording technique concentrates on the minute details of the decoration of the ancient monuments, we are keenly aware of the implications of patterns of hacking and characteristic styles of re-carving and repair as evidence for the history of a building's construction and modification down to the present day. The quarrying or masonry techniques, the style of the chisel marks, and the application of the paint or plaster might provide a clue to explain a peculiar feature of an inscription or representation. Our drawings convey as much of this information as seems to be relevant. Evidence which does not lend itself to graphic representation is presented in the epigraphic commentary to accompany the drawings in the final publication. Our findings are supplemented by a general architectural study which integrates and elaborates upon many of the observations made during the course of our epigraphic work.

Primary data are constantly being destroyed, and the loss of even a single hieroglyph unrecorded may deprive us of the solution to a crucial problem. The physical preservation of the endangered monuments is an unattainable goal; the decay is arrested only in definitive archival copies. These must be as detailed and accurate as possible, not only to serve the scholarly needs of today, but also in anticipation of the unforeseen purposes for which they may be consulted later. Each of our published volumes provides source material for Egyptological research both now and well into the future. The precision and permanence of our renderings are matched by their clarity and convenience, qualities generally lacking in the originals. Our

readers have immediate access to the monument they are interested in: they are presented with the content and style of its decoration, its arrangement and orientation within its architectural setting, and any modification it may have undergone.

The labors of the Epigraphic Survey have resulted in a steady output of documentary and analytical volumes. These include eight volumes on the mortuary temple of Ramesses III at Medinet Habu; three volumes of Reliefs and Inscriptions at Karnak; The Beit el-Wali Temple of Ramesses II; The Temple of Khonsu I; and The Tomb of Kheruef. Four other volumes are pending: Khonsu II-III; The Battle Reliefs of King Sety I (Reliefs and Inscriptions at Karnak IV); and The Processional Colonnade at Luxor Temple. The appearance of Khonsu II is expected in October of 1981. Back in Chicago for the summer, one of our epigraphers has been putting the last-minute touches on the text for Sety, while the other has been preparing the dictionary and paleography cards for the inscriptions of the Opet procession at Luxor Temple. The plates of Khonsu III, a volume on architecture by Francoise Laroche-Traunecker of the Franco-Egyptian Center at Karnak, have been finished, and preparation of the manuscript is underway. The practice of appending a translation and commentary, and other critical and descriptive apparatus, found accompanying Medinet Habu I-II, was resumed with Medinet Habu VIII, Beit el-Wali, Khonsu I, and Kheruef, and will be continued in all forthcoming volumes.

Once the Epigraphic Survey has completed all the commitments it has already undertaken, we will have recorded a cross-section of the total spectrum of ancient monumental reliefs and inscriptions, from royal mortuary and great state temples, a provincial temple in Nubia, and private tombs at Thebes; from the sites of Karnak, the Khonsu and Mut temples, Luxor, Medinet Habu, Beit el-Wali, and the Theban Necropolis; and with a chronological range including the reigns of Thutmose III and Hatshepsut, Amenhotep III and IV, Tutankhamun, Sety I, Ramesses II, Ramesses III, Ramesses XI and Herihor, Dynasty XXII, and the Saite and Ptolemaic periods.

Bill Murnane's illustrated handbook United with Eternity has now been printed and is on its way from Malta to Egypt, to be distributed by the American University in Cairo and the Oriental Institute. A synthesis of our forty years' work at Medinet Habu, and illustrated with more than seventy of our drawings and photographs, it is intended to serve as a scholarly guide to that imposing complex. (There are more than 7,000 square meters of inscribed wall surface at the Ramesses III Temple alone.) The Epigraphic Survey is collaborating with the Franco-Egyptian Center in the publication of Harold Nelson's manuscript on the Hypostyle Hall at Karnak. Field Director of the Epigraphic Survey from its inception until 1947, Nelson utilized a simplified



version of the Survey's technique to record the reliefs inside the hall. Neglected since Nelson's death in 1954, these materials are now being edited and completed by Dr. Murnane, with the first volume scheduled to appear by the end of 1981. We are also planning to reprint Medinet Habu I-VIII, in reduced format, from the original drawings, to be accompanied by a re-issue of Edgerton and Wilson's translation of the texts of volumes I-II. Similar republication of Reliefs and Inscriptions at Karnak I-II is in the future, along with the issuing of companion text volumes for those sets of plates which lack them.

#### THE ORGANIZATION OF THE EPIGRAPHIC SURVEY

The timing of our field season, October 15 to April 15, puts us in Egypt during the coolest part of the year, allowing us to escape the intense heat of summer. During the rest of the year, when the staff are at work on their drawings or research in the United States, Chicago House is locked and sealed, with the grounds patrolled by our watchmen. The Field Director arrives early in October to open the buildings, and remains until at least the end of April to supervise their closing. The University of Chicago provides dollar funding for all salaries paid outside Egypt, on a twelve-month basis; for incidental travel expenses to and from Cairo; for books, supplies, and equipment purchased outside Egypt; and for the publications of the Epigraphic Survey. International travel and funds for all our operations in Egypt, including the salaries paid to our Egyptian employees, on a twelve-month basis, are currently provided by a grant awarded to us under the Foreign Currency Program of the Smithsonian Institution, administered through the offices of the American Research Center in Egypt.

The selection of sites for recording is at present primarily a matter of satisfying fifty-year-old commitments, scholarly as well as contractual. Our major outstanding commitments include the remaining unpublished structures at Medinet Habu, the rest of the Khonsu Temple at Karnak, and the small Theban tomb of Nefersekheru (No. 107). The latter was selected on the basis of its near contemporaneity with the tomb of Kheruef, and the marked deterioration it has suffered since being photographed by Harry Burton for the Metropolitan Museum of Art. The direction of the future may lie in the selection of short-term inter-related projects (e.e., a series of tombs) chosen largely for the degree of danger threatening them.

These monuments, all endangered in Breasted's sense of the word, clearly come within our purview. Moreover, they have been largely neglected in modern times, are only selectively and unreliably published, and exhibit damage and/or recutting which make them prime candidates for the application of our method. The problem is, however, as Breasted noted, that all the ancient monuments are deteriorating alarmingly. Few have been recorded

properly, and most would yield surprising results if subjected to our intensive treatment. Since it is impossible for us to attempt to do everything which needs to be done, we must content ourselves with doing as much as we can, acknowledging that whatever we achieve will expand our knowledge of the culture of ancient Egypt. To be sure, we are obliged to be flexible enough to set aside more routine work in an emergency; when a "clear and present danger" is demonstrated, we are ready to respond. This, too, is a part of our tradition, as exemplified by our recording of the temple of Beit el-Wali during the Nubian salvage campaign. For now, however, our guideline is the fulfilment of old commitments.

These interests are combined in the small temple at Medinet Habu. The Eighteenth Dynasty Temple has the classic features so attractive to us: recut surfaces, reused blocks, fine painted relief which is obscured or damaged, and a complicated history of construction and decoration. We shall endeavor especially to discern the pattern of erasures and the variants of royal names characteristic of this monument. Several drawings of it were made in the early experimental days of the Epigraphic Survey; we will modify these to conform to our present standards and conventions before incorporating them into our publication. With the exception of a few texts published in hand copies, this temple is substantially unknown. The entire description of the building occupies fewer than sixteen pages in Porter and Moss II (pp. 460-75), with most references limited to Oriental Institute photograph numbers and citations from Hölscher's The Excavation of Medinet Habu II (published in conjunction with the Epigraphic Survey in 1939). Our Egyptological colleagues have expressed their wholehearted approval of our return to Medinet Habu to complete this work.

#### PROGRESS DURING THE 1980-81 SEASON

During the 1980-81 season of the Epigraphic Survey, our fifty-seventh, field work revolved once more around questions raised during the course of our previous activities in the Tutankhamun Colonnade at Luxor Temple. This season a flaw was identified in the proportions of our laboriously measured drawings of the offering scenes on the fourteen gigantic columns of the Colonnade. We have completely eliminated the error in three representative scenes and have controlled it in the rest. But we will refrain from the temptation to invest the additional time and effort which would be required to redraw these, too, as strict facsimiles. Work continued on the nearly invisible Roman period scenes and hieroglyphic inscriptions located in the passageway connecting the Colonnade with the Court of Amen-hotep III to the south (cf. PM II<sup>2</sup>, pp. 316-7 [90 c-d]: misplaced slightly on plan XXXI). Last noted by the French archaeologist Gayet in 1886-87, the best preserved area has never been reported, apparently still lying buried beneath the debris which



encumbered the Colonnade until its excavation in 1888-92. Ours is probably the last opportunity to make accurate copies of this decoration before it perishes. We have confirmed the reading of the traces of the royal names as those of the Emperor Tiberius, making these the latest inscriptions associated with the Pharaonic cult of Amun still surviving in situ in the temple.

We have examined old prints and the photographs of the Luxor Temple taken in the last century, to establish the height of the occupation debris prior to its removal, and the configuration of modern mud brick structures whose traces are still visible in the Colonnade. The well documented house of a certain Mustafa Agha Ayat stood among the columns for at least thirty years, although it was not yet in existence at the time of a photograph taken by Maxime du Camp in the early 1850's. American Consular Agent by 1857, he later represented British, Belgian, and Russian interests in Luxor before his disgrace in the Theban tomb robbery scandals not long before his death in 1887, when the house was finally pulled down by the Egyptian Antiquities Organization. We have coordinated the height of the debris and the position of the houses with the graffiti in the Colonnade. The ancient demotic, Greek, Coptic, and Arabic graffiti lie beneath the Nineteenth Century ground level, whereas the notices left by modern European travelers (dated 1804-1865), plus some modern Arabic ones, lie on or above the seventh stone course of the column shafts, with most concentrated on the eight and ninth courses--all easily reached from ground level prior to 1888. A mystery exists in regard to a hieroglyphic cartouche carved on a column at the top of the tenth course. Described as being the name of an otherwise unknown "Amarna princess" (PM II<sup>2</sup>, p. 316; misplaced: read E, not C), it is surely a modern fabrication. Near the level of the highest modern graffiti discovered so far, it could have been reached from a short ladder prior to excavation. Strangely, it was apparently seen by Rosellini in 1829, less than seven years after Champollion's decipherment of the hieroglyphic script. How it got there and what it means are not yet clear, but we expect to find out more about it from Rosellini's unpublished manuscripts now kept in Pisa.

Our study of the relief and painted decoration of the Colonnade has revealed the succession of Pharaohs who added their figures and texts there, not only in empty spaces, but also altering the work of their predecessors, freely erasing, re-designing, and recutting areas of the walls and columns. The traces of original decoration tell us a great deal about the history of the Colonnade. We have found evidence for the activities of Amenhotep III (most of whose cartouches in the Colonnade were inscribed by Tutankhamun, who repeatedly associated himself with Amenhotep III by depicting him in many scenes there), Akhenaten (who defaced the name of Amun in the few cartouches of

Amenhotep III actually contemporary with the reign of this ruler), Tutankhamun, Eye, Horemheb (who recut most of the cartouches of Tutankhamun and Eye), Sety I (who carved the reliefs at the south end of the hall, left only painted by his predecessors), Ramesses II, Merneptah, Amenmesse (who erased most of the cartouches of Merneptah), Sety II, Ramesses III, and Ramesses IV--all in a period of about two hundred years--as well as Philip Arrhidaeus (the half-brother of Alexander the Great) and Tiberius.

The Colonnade at Luxor Temple is the largest standing building decorated by Tutankhamun, and among its reliefs are some of the finest examples of post-Amarna art. The decoration falls into two parts: a long series of reliefs which depict the Opet Festival, and numerous ritual texts and scenes which cover the rest of the walls and the columns. The Feast of Opet (the ancient name of Luxor) was one of the major Theban festivals, centering around the annual state visit of the god Amun-Re of Karnak, together with his consort Mut and their son Khonsu, to Luxor Temple. The placement of this decoration in Luxor Temple marks the most significant event of Tutankhamun's brief reign, the return to the orthodoxy of the cult of Amun after the short-lived Amarna heresy. While frequently referred to, these reliefs have never been copied accurately, and they have deteriorated perceptibly since their excavation. Large areas are encrusted with salts bursting forth from the walls, obscuring or deforming the delicate carvings; in places, the stone itself has already crumbled away. Compare the present condition of the walls with the photograph published by Daressy, *Mem. Miss. VIII.3*, pl. xvi. The remainder of the building has virtually been ignored previously. The Epigraphic Survey has rescued many details from oblivion.

While searching out further parallels for the decoration of the Luxor Colonnade, Bill Murnane discovered new evidence for Tutankhamun's activities at Karnak Temple. Using enlargements of our own negatives (5277, 5288), he was able to identify the clear traces of the name of Tutankhamun beneath those of Horemheb and Sety I high up on the north face of the Eighth Pylon. These names occur on the canopies of sacred barks which had been vandalized during the Amarna period and were restored thereafter, constituting more evidence for the activities described by Tutankhamun in his famous "restoration stele". These recut royal names supply an important parallel for the decoration of the canopy of the bark of Amun in the southeast corner of the Colonnade: while the scene in which this feature appears was first carved in relief (along with the rest of the Colonnade's southern end) by Sety I, the canopy is inscribed with the name of Horemheb, in a format similar to that employed in the restored canopies on the Eight the Colonnade's reliefs from Tutankhamun, it would seem that he also decorated the south end of the Colonnade (which Tutankhamun



had left uncarved) in paint. When Sety I carved these scenes, the canopy was left with its original decoration, either through an oversight or in homage to the earlier monarch.

The discovery of substantial remains of original decoration of the ephemeral King Eye was one of the most important finds of our work in the Colonnade (already reported in part by Schwaller de Lubicz, *Le temple de l'homme* II, pl. 27; III, p. 103; Schaden, *GM* 38 [1980], p. 73, n. 8; and Barquet in *LA* III [1980], col. 1104). Depicted officiating at Tutankhamun's funeral in the latter's tomb, evidence of Eye's activities at Luxor is restricted otherwise to a text associated with his renewal of a doorway before the sanctuary area; but it is clear that he carved some of the reliefs on the facade of the Eighteenth Dynasty building as well. When Ramesses II extended the temple to the north, along the sacred way leading to Karnak, and the old facade was incorporated into his new courtyard, he erased most of Eye's raised relief up to the height of the roof of the portico, replacing it with his own sunk relief. However, the original decoration survives largely intact above the roof level, and sufficient traces of the whole exist to permit us to reconstruct much of the earlier version. On the whole, Ramesses II slenderized the proportions of the rather ample late Eighteenth Dynasty figures, superimposing his own representations directly over them. But we have been able to demonstrate that his artists very skillfully adapted much of the original surface in the area of the faces of the depictions of Amun and Mut on the eastern facade, preserving the style of this monumental relief from the reign of Eye.

Ramesses II also erased much of the decorated surface of the three over-life-sized indurated limestone statues standing just inside the northern gateway of the Colonnade, re-inscribing them with his own texts. We have established the areas of original decoration and identified the surviving traces of it. Unfortunately, the names of the original royal donor have been removed completely, but the candidates are Tutankhamun and Horemheb. The attribution must be based on the style of the sculptures, with the evidence so far favoring Tutankhamun. The head of the figure of Amun in the smaller dyad was discovered during excavations in the Ramesside Court in 1958 (see Mohammed Abd el-Qader, *ASAE* 60 [1968], p. 262 and pls. 79-80). Fragments of yet a fourth statue are now lying in the Colonnade, along with one piece turned up in our block search. The three statues are presently standing in places prepared for them in antiquity, but cuttings on the adjacent column bases and the presence of a gap in the decoration at the south end of the hall lead us to speculate that they may have been moved there from their original positions by a successor of Ramesses III, possibly Ramesses IV.

In the early spring we made another systematic search of the Luxor Temple area for additional fragments for our reconstruction of the "lost Colonnade", the upper reaches of the walls which were dismantled for use as building material after the end of the pharaonic period. The large New Kingdom blocks being unwieldy, each one was broken or cut into several smaller pieces prior to being carried away for reuse. Much decorated surface has been lost in this way; and even if the fragments were not further shaped, they may no longer fit together neatly. Mostly collected between 1949 and 1960 by various members of the Egyptian Antiquities Organization excavating in front of the temple and along the avenue of sphinxes (especially Zakaria Ghoneim, Mohammed Abd el-Qader, and Mahmoud Abd el-Razik), they remain largely unpublished.

Preparations for the search included cutting and removing all the camel thorn and brush growing around the stone piles. Working with copies of Ray Johnson's reconstructions of the fragments already assembled, we confirmed by the end of this season the placement of 177 of the fragments selected previously, adding 144 new ones, for a total of 321 to be included in our publication. Some of the larger reconstructed scenes contain sizable numbers of fragments: towboats (31), Min Festival procession (29), Khonsu Barque (15), King with offering list (12), procession of the barque of Amun (10), procession of priests in the gateway of Luxor Temple (6), and towboats for the barque of Khonsu (5). The location of each fragment was noted, and the piles were carefully taken down to extract the desired stones, which were then moved to our study area for matching, photography, and drawing. Although we do not know the provenance and context of the individual stones at the time of their excavation, we often find adjoining blocks clustered together in the stone stacks, undoubtedly reflecting their proximity prior to excavation, as well as their consecutive reemployment at the time of the disassembly of the New Kingdom walls of which they were part. However, fragments from a single composition have also been found isolated and scattered quite far from one another. The lengthy burial of the fragments (as in the case of part of the Tiberius inscription referred to above) has consistently resulted in the preservation of considerably more painted detail than survives on the standing walls of the temple, whose reliefs have been exposed to a far greater degree of erosion. We have thus not only been able to restore scenes which may have been lost for as long as two thousand years, but have gained a much better understanding of the original decorative program employed in the Colonnade.

Some of the fragments will fit directly on top of the walls, and may be replaced physically, as was done in 1934 with a fallen block whose original position was identified then (see Ahmed Fakhry, *ASAE* 34 [1934], p. 93 and pl. I.4). A representation of offerings being presented before the barque of Amun,



which we have reconstructed from 53 different parts, can be re-assembled atop the eastern wall of the Court of Amenhotep III, just to the south of the Colonnade (for the location, see PM II<sup>2</sup>, p. 317 and plan XXXI [95]). In the course of our work this year we were able to point out three areas for consolidation in the Colonnade, two on columns and one on the wall, which the skilled restorers of the Antiquities Organization then repaired.

While sorting through the thousands of fragments piled up around Luxor Temple we kept lists of other interesting and important categories of texts which we came across, many undoubtedly brought originally from Karnak. These include limestone fragments inscribed with the names of the Middle Kingdom rulers Amenemhet I and Sesostris III, a black granite fragment with the cartouche of Thutmose II, sandstone pieces mentioning Hatshepsut and Thutmose III (including some later rededications), offering lists, military processions, lists of foreign lands, references to the High Priests of Amun during Dynasty XXI, inscriptions of two Mayors of Thebes (including some belonging to the Fourth Prophet of Amun Montuemhet), and a column drum with a cartouche of the rarely attested Twenty-Ninth Dynasty Pharaoh Nephertites I, giving a new spelling variant of his name. After photography, we requested that the Amenemhet I and Thutmose II fragments be removed to safe storage in the sealed magazine at Luxor Temple. In addition, we discovered five new fragments of the original version of the Bentresh inscription, bringing our total to thirty-four, representing approximately 25% of the whole; these have all been assembled in preparation for reconstructing their text. Previously known only from a single late copy (Louvre C 284: for this composition, see most recently KRI II, pp. 284-7), the events related in this story--including an oracle of Khonsu during the time of the Opet Festival, a royal marriage to a princess of the land of Bekhten, demonic possession and a miraculous cure--are attributed to the reign of Ramesses II. It is to be hoped that study of details of its orthography and palaeography will give a clear indication of the actual date of its composition.

Francoise Traunecker of the Franco-Egyptian Center at Karnak, who is now preparing the architectural study of Khonsu III, also began planning the Tutankhamun Colonnade this year. Our epigraphic work at Luxor Temple has directed our attention to various quarrying techniques, the methods of handling large stones, and the construction of the Colonnade and its architectural history. We have observed many unfinished architectural elements, including numerous large half column drums and a cornice, employed in its construction; and we have identified two fragments of roofing slabs, possibly belonging to the Colonnade, lying near its southwest corner. We have noted that the edges of all the column capitals have been broken off, probably during the accidental fall or deliberate removal of the roof,

which certainly occurred prior to A.D. 1589 (see C. Burri, N. and S. Sauneron, *Voyageurs occidentaux en Egypte* III, pp. 86-7), and we have questioned the stability of the hollow-constructed side-walls intended to support the soaring roof of the Colonnade. In all these areas and many others, Mme. Traunecker's survey should be most informative. Inevitably, a comparison between the Luxor Colonnade and the Hypostyle Hall at Karnak must be made, and the function of the Colonnade within Luxor Temple, and its specific role during the celebration of the Opet Festival, must be considered. To this end, Bill Murnane has already produced a manuscript on the ritual of the Opet Festival and its significance (a version of which has appeared in LA IV, pp. 574-9).

Two Oriental Institute photographs (22391 and 23614) taken from James Henry Breasted's airplane circling Luxor Temple in March of 1933 show a scaffold in place during the consolidation of architraves in the Colonnade (cf. also Chicago House negative 2826). The Antiquities Organization restorers then at work were probably the last visitors to the top of the columns before the present season of the Epigraphic Survey. Our climb to the highest point in the Colonnade was necessary to make accurate measurements of the columns, to study the building techniques employed, to look for evidence of the placement and dislodging of the roof, and also to improve the angle for our photographs of the cartouches in the inner faces of the abaci and the unpublished inscriptions running the length of the architraves. In addition, one of the drawings made by David Roberts in 1838-39 shows people already on one architrave hauling up a companion. The details of their ascent from the ground level of the debris-choked Colonnade are left to the imagination; no ladder is shown. Nevertheless, the probability of visits to the architraves during the Nineteenth Century meant that we might find modern graffiti there. Although no graffiti were found, we did discover a game board hollowed out on one of the column capitals in the shade of the overhanging architrave, and a simply rounded potsherd which probably served as a gaming piece.

In our climbs, access to the platform of our old wooden scaffolding was had from an aluminum three-story ladder set up on the Colonnade wall; thence to the architrave via a two-story wooden ladder to which a four-meter ladder had been lashed. This is truly sublime archaeology. The ladders were tied to the swaying scaffold, which in turn was roped to the columns; but trips to the top were possible only when the wind was calm. On one occasion, an upright of the two-story ladder cracked loudly and began to open under the weight of the Field Director. We had the broken ladder bound with heavy rope prior to the next visit, and exchanged it for another when the rig was taken down and re-erected on the other side of the hall.



At the end of the season we inspected all the remaining fifty-year-old tall ladders in our magazine to remove and repair the structurally unsound sections. The architraves are 2.70m wide, 41.30m long, and the tops are 21.10m and 21.20m above the floor of the Colonnade. The western architrave is thus only 1.25m shorter than those carried on the central columns flanking the east-west axis of the Hypostyle Hall at Karnak. Other relationships between the two structures are equally striking.

This season we checked some final details for both the Khonsu II and Sety volumes, photographing additional Sety I fragments which Bill Murnane had turned up in his search of the Hypostyle Hall area, and locating an important fragment seen some years ago by Charles F. Nims while he was working in the Court of the Khonsu Temple. This latter fragment, bearing the names of Horemheb, but built into a column set up by Herihor, confirms a suggestion made by Hölscher in 1935 (The Excavation of Medinet Habu II, pp. 78-9, 115) concerning the probable re-use at Khonsu of columns originally from the mortuary temple of Horemheb at Medinet Habu. During the last three weeks of the season, the artists went back to the Eighteenth Dynasty Temple at Medinet Habu to prepare more drawings for their summer work. Medinet Habu represents a return to our origins, and it will be the focus of the Survey's activities for a number of future seasons. The resumption of our efforts at Medinet Habu marks the beginning of the final stage in the publication of the entire temple complex there, which began with the founding of the Epigraphic Survey in 1924.

Besides the Field Director, Dr. Lanny Bell, and his wife Martha, the staff of the Epigraphic Survey this year consisted of Dr. William Murnane and Mr. Bernard Fishman, Epigraphers; Messrs. Thad Rasche and W. Raymond Johnson, Artists; Ms. Karen Krause, Photographer-Artist; Ms. May Trad, Librarian; Dr. Labib Habachi, Consulting Egyptologist; and Mr. Saleh Shehat Suleiman, Engineer. We wish to express our special thanks to the individuals most responsible for the successes of our past season. These include MM. Jean-Claude Golvin and Alain Bellod of the Franco-Egyptian Center at Karnak; Mr. Richard Fazzini of the Brooklyn Museum's Mut Temple Project; and Professor Ricardo Caminos of the Egyptian Exploration Society's Gebel el-Silsilah Expedition. The assistance so generously and consistently afforded to us by the officials of the Egyptian Antiquities Organization was most appreciated, as we consulted with them on every aspect of our extremely varied work schedule this season. We wish to acknowledge in particular Dr. Aly el-Khouly, Supervisor for the Antiquities of Upper Egypt; and Messrs. Mohammed el-Sughayyir, Director for Antiquities in Southern Upper Egypt; Sayid Abd el-Hamid, Chief Inspector for Karnak and Luxor; Sayid el-Higazy, Inspector at Luxor; and Mohammed Nasr, Chief Inspector for Qurna. We are also most grateful for the generous private contributions of several friends of the Oriental Institute whose gifts were designated for the use of the Epigraphic Survey this year.

# PROPOSED WORK FOR THE 1981-82 SEASON

The work of the 1981-82 season will still require our activity in both the Temple of Luxor and the small Eighteenth Dynasty Temple at Medinet Habu. This year will see the final transition of our efforts from Luxor to Medinet Habu, with staff members being sent to Medinet Habu as soon as the completion of their responsibilities at Luxor allows. In this way, we can keep the field work moving most efficiently, and most effectively employ our Egyptologists, artists, and photographer. The artists began drawing at Medinet Habu in March/April of 1980 and 1981, in preparing their summer work at the end of those seasons.

At Luxor Temple, most of the work will be limited to the Tutankhamun Colonnade and the fragments which we have identified as having come from it and those which depict related barque processions or refer to the Opet Festival. The drawings which still remain to be finished are the red-painted scenes and texts of the Roman Emperor Tiberius, located in the thicknesses of the south gateway of the Colonnade; and the rest of the fragments. Otherwise, all the drawings made at Luxor Temple over the last four seasons will be checked finally against the walls for accuracy and readability; the individual scenes depicting the Opet Festival will be joined up; then record photographs will be taken, and all the drawings and collation sheets will be transported to Chicago in preparation for publication. The photographic documentation of the fragments and details of the decoration of the Colonnade will be concluded. We plan to continue the architectural study begun this past season, and particularly the comparison between the Luxor Colonnade and the great Hypostyle Hall at Karnak.

Two special matters have come up in connection with the fragments we have examined at Luxor Temple. In the course of our exhaustive searches, we have identified a small number of blocks which have great historical importance, though they are not related to the decoration of the Colonnade, and we have requested permission to publish these separately. We have also reassembled 53 fragments from a scene showing Amenhotep III making offerings before the barque of Amun, defaced in the Amarna period and restored by Sety I. We have already drawn the fragments, and have requested permission to draw the bottom of the scene from the wall in order to complete our present publication. The fragments of this relief can be replaced on top of the standing wall in the northeast corner of the Court of Amenhotep III, just to the south of the Colonnade. Consequently, we have proposed to reconstruct this scene physically in conjunction with the experts of the Restoration Section of the Egyptian Antiquities Organization at Luxor.





In regard to Medinet Habu, we shall attempt to clean the smoke-blackened walls of the roofed inner rooms of the Small Temple to reveal their color details before final photography for drawing. This we shall also do in a joint effort between our own conservators and the Luxor Restoration Section. The painted plaster remains in this temple are substantial, and should clean very well. The decoration will become much more visible, which will expedite our job of recording. For this site we will record the texts and depictions in our usual way, in hand copies, facsimile drawings, and photographs. Some scenes are well enough preserved to be presented in photographs alone. The work at the Medinet Habu Amun Temple falls into two natural divisions, the core shrine of the Eighteenth Dynasty (temp. Hatshepsut/Thutmose III) and the later additions down to the Roman period (with substantial Ptolemaic renewal and re-painting of the reliefs). We intend to record the whole complex, beginning with the earliest parts in the rear and proceeding towards the front.

In 1981-82 we will continue the duplicating of our deteriorating old nitrate-based negatives (256 have already been restored in this way); the photographer will also undertake to complete photographic documentation of the Eighteenth Dynasty Temple at Medinet Habu.

Lanny Bell, William Murnane,  
and Bernard Fishman

#### SUGGESTED FURTHER READING

James H. Breasted in Medinet Habu I ("Oriental Institute Publications" 8 [Chicago, 1930]) pp. ix-xi.

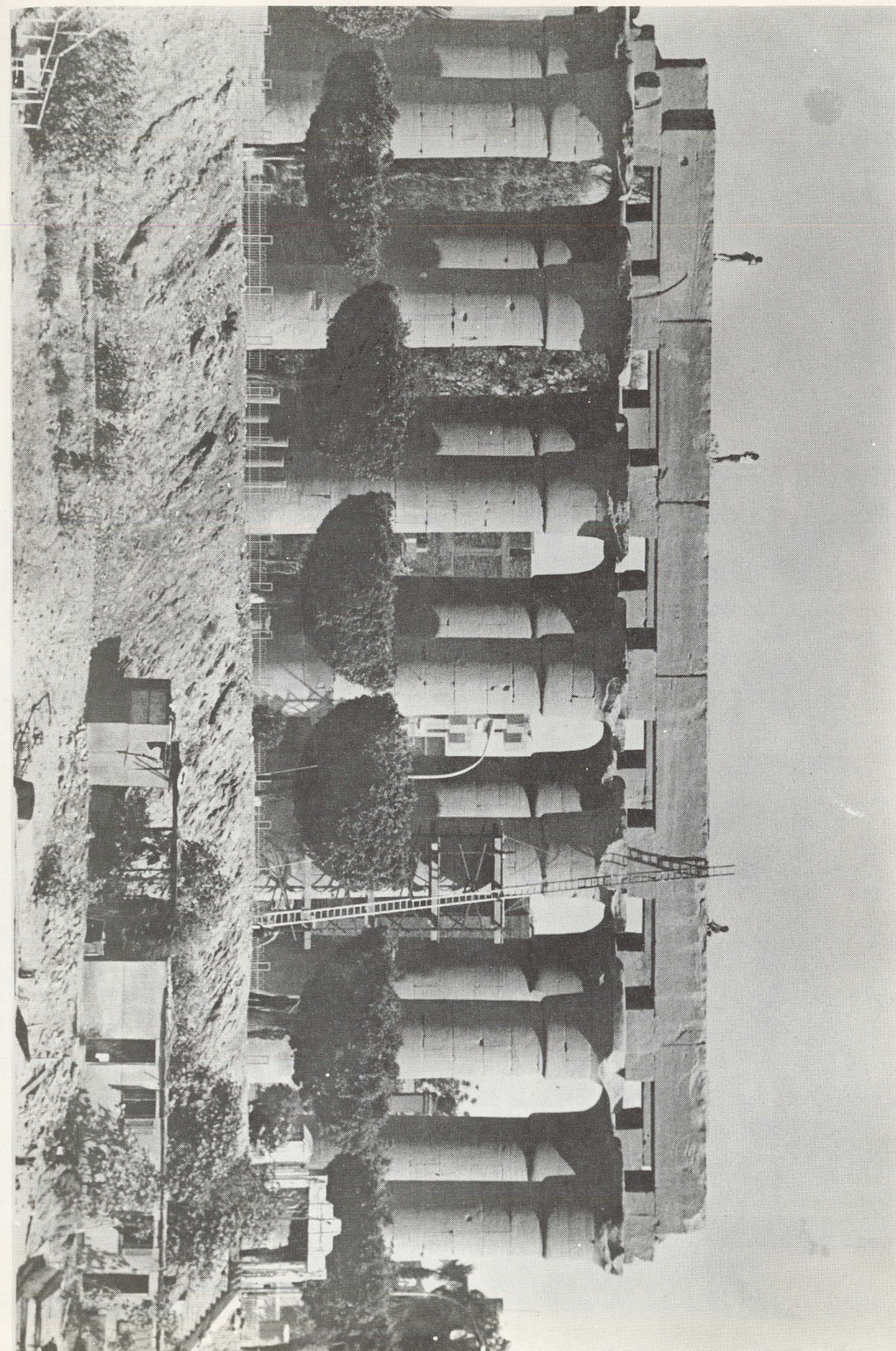
Idem, The Oriental Institute (Chicago, 1933) pp. 187-223.

George R. Hughes in Archaeology 5 (1952): 201-204.

Charles F. Nims in Texts et langages de l'Égypte pharaonique ("I.F.A.O. Bibliothèque d'Étude" 64.2 [Cairo 1972]), pp. 89-94.

Ricardo A. Caminos in Caminos and Henry George Fischer, Ancient Egyptian Epigraphy and Palaeography (New York, 1976), pp. 3-25.

[The above article on the Epigraphic Survey was received by our New York office in January of this year and could not be published until now. We trust that our readers will make allowances for the slightly dated nature of the text.]

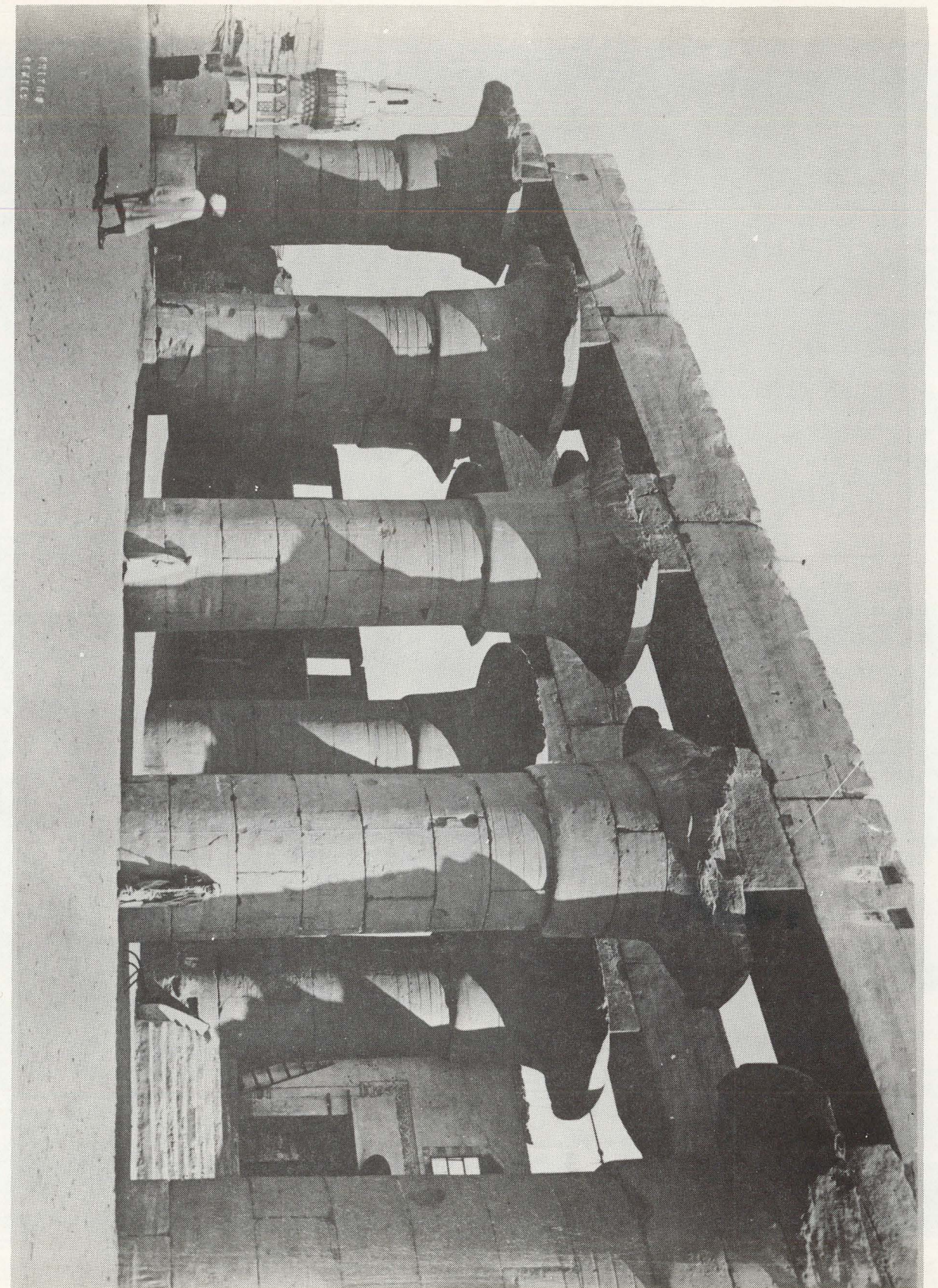


Ray Johnson, Thad Rasche, and Martha Bell atop architraves in colonnade of Luxor Temple. Photo: Karen Krause



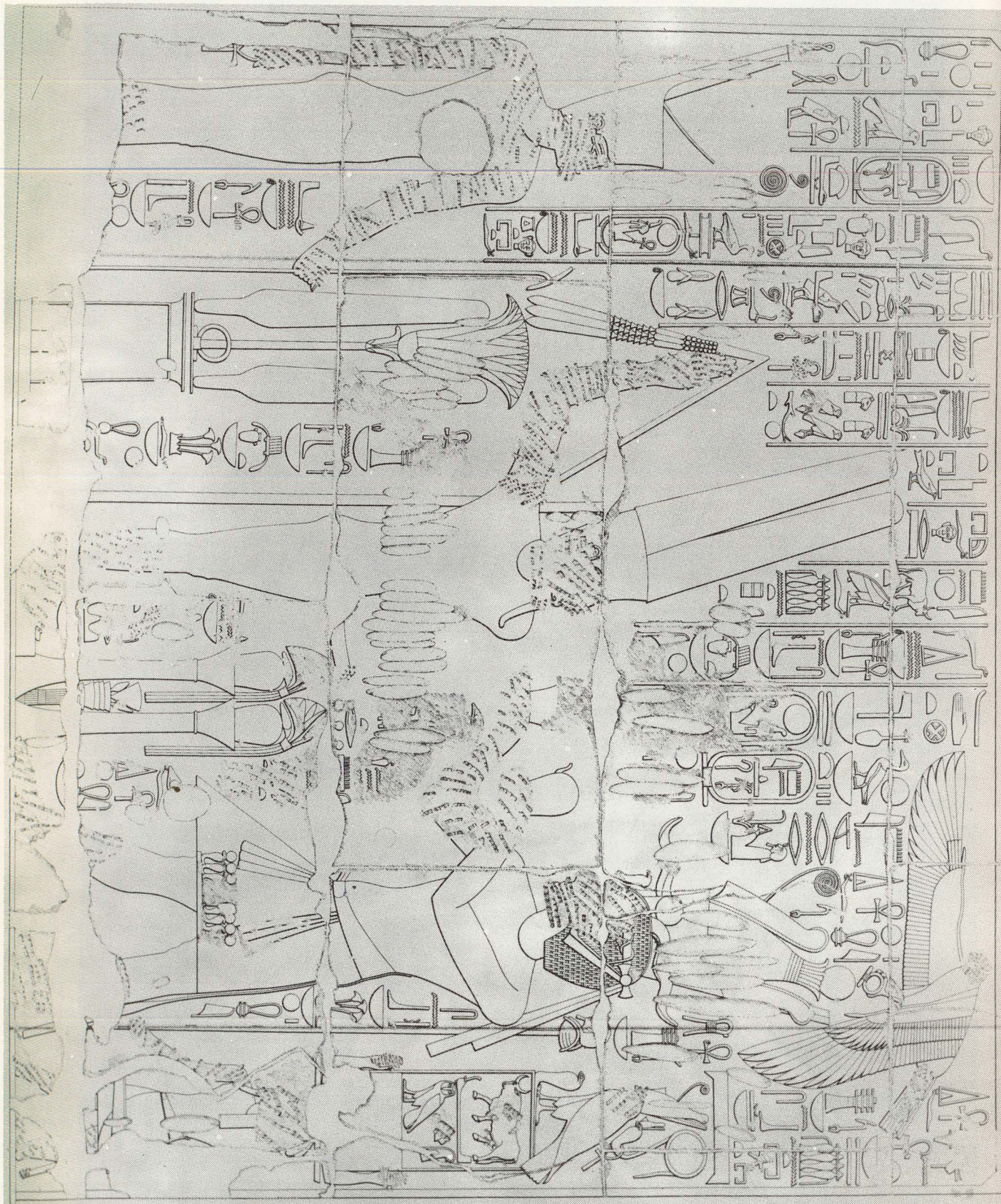


Thad Rasche and Lanny Bell conferring before the wall in colonnade of Luxor Temple. Photo: Karen Krause

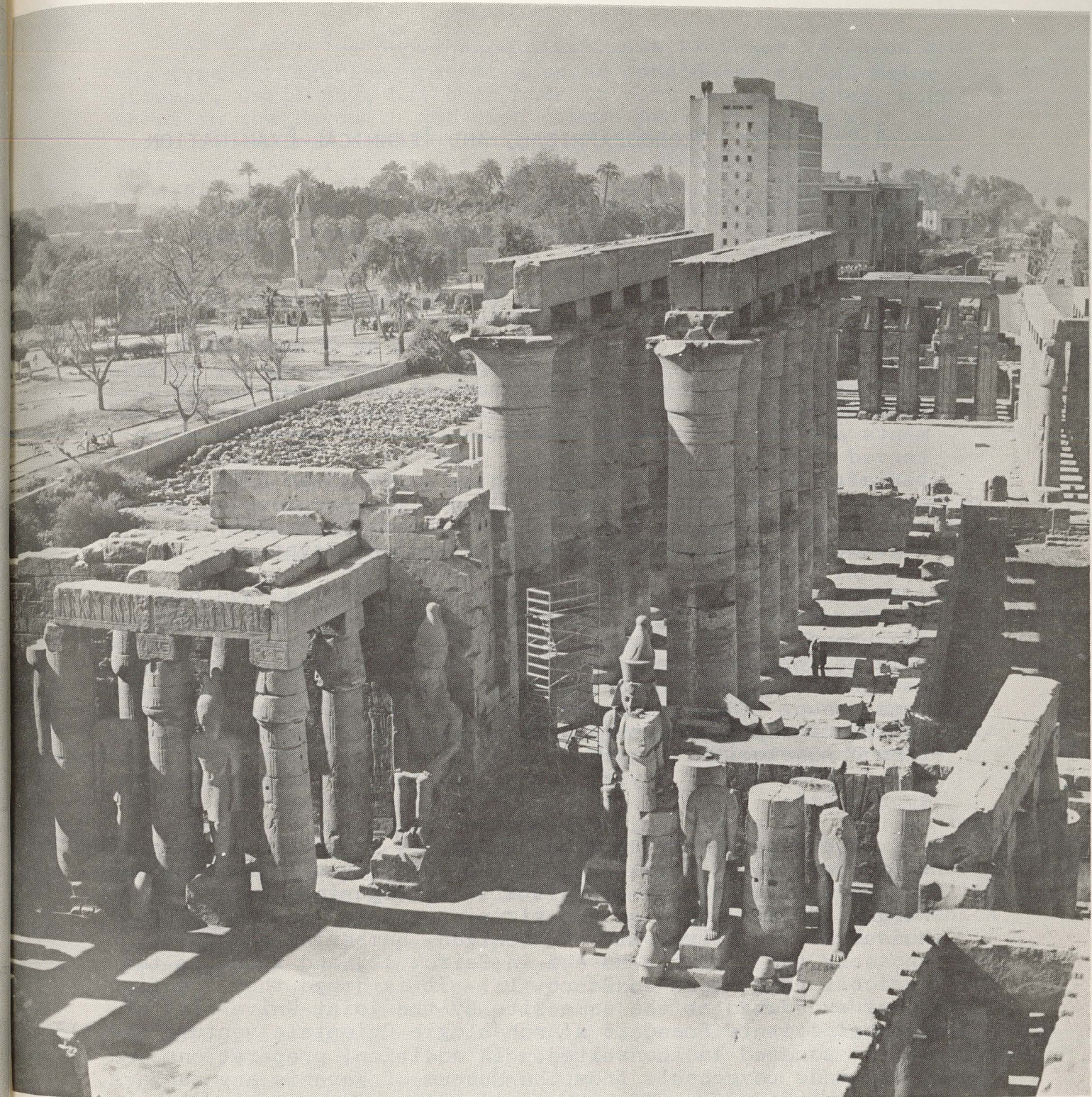


Colonnade of Luxor Temple ca. 1866, showing house of Mustafa Agha Ayat. Frith photo (reproduced from original Oriental Institute print).





Offering scene on column in Luxor Temple colonnade; decorated by Tutankhamun in the name of Amenhotep III. Drawing: Thad Rasche



Luxor colonnade as seen from atop Pylon of Ramesses II; showing aluminum scaffolding; some stone stacks. Photo: Eric Krause



# A STYLISTIC, ICONOGRAPHICAL, AND TECHNICAL EXAMINATION OF TERRACOTTA FIGURINES EXCAVATED IN THE FAYOUM

Excavations at Karanis in the Egyptian Fayoum District were conducted by the Kelsey Museum (University of Michigan) from 1924 to 1935. Studies of many of the objects from this Graeco-Roman town, including lamps, textiles, glass, papyri, and ostraca,<sup>1</sup> have contributed much to our knowledge of daily life of Egypt in this period. Also valuable as cultural documents are the terracotta figurines found at Karanis, which served religious and decorative purposes.<sup>2</sup> This body of material, the topic of my research as a 1979-1980 ARCE Fellow,<sup>3</sup> and that of my ongoing research under the auspices of the University of Michigan, offers an excellent opportunity to investigate the coroplastic industry of ancient Egypt.

Many terracottas from Egypt of this period have been catalogued according to iconographical type.<sup>4</sup> The question of chronology, however, is consistently left open, as the vast majority of such figurines were acquired on the art market or were retrieved from cemeteries with no record of individual tomb group. The Karanis material has the advantage of recorded stratigraphic contexts with which to work in establishing a firm chronological sequence of types. Once chronology is determined, problems of style, technique, and iconography can be approached.

The opportunity to study a body of figurines of this type from one site is rare. One of the objectives of this project has been to catalogue in full all the figurines excavated at Karanis. This includes the figurines stored in the Kelsey Museum at the University of Michigan, numbering about 130, those in the Egyptian Museum in Cairo, 12, and those in the Agricultural Museum in Cairo, 11. It is hoped that the figurines excavated at the same site by the joint University of Cairo/Institut Français d'Archéologie Orientale venture (1975)<sup>5</sup> can be located and consulted. In addition, preparations are being made to consult from the Museum of Karanis any surface specimens found at the site since 1935. These latter two groups of figurines will broaden the final spectrum of the coroplastic enterprise of this Graeco-Roman town.

As usually no provenance other than "Fayoum" is known for the type of figurine presently under consideration, no major attempt, until now, has been made to sort out individual workshops in the Fayoum. Not even common provenance, as with the terracottas from Karanis, is a guarantee of common origin or common workshop, since the possibility remains that some or even all of the figurines were imported rather than locally produced. However, the evidence from the current investigation suggests that the vague classification "Fayoumi" need not be necessary in every case. For example, the stylistic homogeneity of the Karanis material implies that most of the figurines were indeed manufactured in one workshop, a workshop perhaps located at Karanis itself. These, in turn, are as a group distinct from a homogeneous series found at Theadelphia, now in the Graeco-Roman Museum in Alexandria. If a place of manufacture can be determined for such distinct groups, we can begin to trace routes of artistic influences and trade among Fayoum towns.

Neutron activation analysis will provide a technical aid in determining workshop affiliation. By comparing samples from clay beds at Karanis and other ancient sites with the trace elements in tested figurines, geographical locations can be assigned to workshops. Listings of trace elements appearing in the figurines will be included as part of routine cataloguing whenever possible. An important product of such analyses lies in the applicability of the findings toward a consistent technical classification of the vast number of "Fayoumi" long in the possessions of many museums outside of Egypt. Only when catalogues are fully annotated will these artifacts, which are presently categorized by iconography alone, assume a more informative role within the broader scheme of coroplastic industry in Graeco-Roman Egypt.

Another viable basis for classification is the "mould family". By compiling statistics on the rate of shrinkage<sup>6</sup> of, e.g. facial features during production from generation to generation, one is able to construct a line of derivative mould duplicates.<sup>7</sup> This procedure will, however, be limited to certain mould types which by virtue of their great popularity have had the statistical advantage of surviving in series. Good candidates are, for example, the "standing draped Harpocrates with jug", and the "standing draped Harpocrates with pillar and hawk", which are so ubiquitous among collections as to be only mentioned rather than catalogued in full. Representations of both these and other popular types were found during the course of excavations at Karanis. These and their technically related counterparts in various museums will be considered for placement within the "mould family" series.

My research as a 1979-1980 ARCE Fellow has enabled me to consult hundreds of figurines in Egypt which are not easily



accessible to scholars. Material in several European museums has also been examined in order to assess the relationship between the terracottas of Karanis and those of other workshops; comparative material from other Fayoumic sites and from the Delta has been included in this study. Accurate measurements, color readings keyed to a standard soil color chart, photographs, and detailed descriptions of their technical characteristics are among the data compiled for each figurine examined. Investigation of the Michigan collection alone promises to supply much needed information on the chronology, artistic styles, and techniques of all Fayoum terracottas. Clues about the function of the figurines afforded by recorded contexts provide, in turn, insights into the religious practices of the common people. Neutron activation analyses and a technical approach will provide the groundwork and format for future studies in Egyptian ceramics.

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#### NOTES

1. Shier, L. A., Terracotta Lamps from Karanis, Egypt. Excavations of the University of Michigan (Kelsey Museum Studies 3), Ann Arbor, 1978; Wilson, L. M., Ancient Textiles from Egypt in the University of Michigan Collections (Ann Arbor, 1953); Harden, D., Roman Glass from Karanis (University of Michigan Studies, Humanistic Series (UMS, HS) 41), Ann Arbor, 1936; Youtie, H. C. and O. M. Pearl, Papyri and Ostraca from Karanis (UMS, HS 47 and 50), Ann Arbor, 1944, 1951.
2. Some of the Kelsey terracottas appear in Allen, M. L., "Terracottas", in Guardians of the Nile: Sculpture from Karanis in the Fayoum (c. 250 B.C. - A.D. 450), ed., E. K. Gazda (Ann Arbor, 1978), 58-68, 72-76; one in ibid., "Horus/Harpocrates", The Gods of Egypt in the Graeco-Roman Period, ed., A. E. Haeckl (Ann Arbor, 1977), 41, no. 27. F. Dunand, Religion Populaire en Égypte Romaine (Leiden, 1979), 188, nos. 64 and 66, 191, no. 79, and 254, no. 312, includes brief entries on four of the University of Michigan excavated terracotta figurines in her catalogue of figurines in the Egyptian Museum.
3. The author gratefully acknowledges the Smithsonian Foreign Currency Program which funded this research in 1979-1980.
4. Schmidt, Valdemar, Ny Carlsberg Glyptotek, Den Aegyptiske Samling (Copenhagen, 1908); ibid., De Graesk-Aegyptiske Terrakotten i Ny Carlsberg Glyptotek (Copenhagen, 1911); Weber, W., Die Aegyptische Griechische Terrakotten, Konigl. Museum zu Berlin (Berlin, 1914); Kaufmann, C. M., Aegyptische Terrakotten der Griechisch-Roemischen und Koptischen Epoche (Cairo, 1915); Perdrizet, P., Les terres cuites grecques d'Égypte de la Collection Fouquet (Paris, 1921); Vogt, J., Expedition E. von Sieglin, Ausgrabungen in Alexandria, II: Die Griechische-Aegyptische Sammlung E. von Sieglin (Liepzig, 1924); Deonna, W., "Terres cuites gréco-égyptiennes", Revue Archéologique 20 (1924), 80-158; Breccia, E., Monuments de l'Égypte gréco-romaine II, 1-2: Terracotte figurate greche e greco-egizie del Museo di Alessandria (Pergamon, 1930-1934); Graindor, P., Terres cuites de l'Égypte gréco-romaine (Antwerp, 1939); Faccenna, D., Terrecotte greco-egiziane del Museo Egizio Vaticano (Rendiconti della Pont. Accad. Romani di Archeologia 29, 1956-1957) Rome, 1958, 181-201; van Wijngaarden, W. D., De grieks-Egyptische Terracottas in het Rijksmuseum van Oudheden (Leiden, 1958); Phillip, H., Terrakotten aus Aegypten im Aegyptischen Museum Berlin (Berlin, 1972); Besques, S., "Terres cuites de la Collection Fouquet", Revue du Louvre, 23, no. 4-5 (1973), 271-280; Dunand, F., supra. no. 2
5. S. A. A. El-Nassery, G. Wagner, and G. Castel, "Un Grand Bain Greco-Romain a Karanis", Bulletin de l'Institut Français d'Archéologie Orientale 76 (1976), 232.
6. Clay shrinkage occurs during the preliminary drying in the greenware (pre-firing) state, as well as during the firing process.
7. This procedure, developed by E. Jastrow, "Abformung und Typenwandel in der Antiken Tonplastik", Opuscula Archeologica II (1941), 21-25, was employed with great success at, e.g., Kourion in Cyprus; see J. H. Young and S. H. Young, Terracotta Figurines from Kourion in Cyprus, (Philadelphia, 1955).

[Ms. Allen submitted her report to the Cairo office in February of 1981; however, it was lost in transmission to the New York office, hence its late publication.]



## MEDIEVAL WAQF DOCUMENTS IN CAIRO: THEIR ROLE AS HISTORICAL SOURCES

The institution of pious endowments (waqf, awqāf) to support charitable activities or foundations in Near Eastern societies dates from the classical period of Islam, and as such is widely known. During the later Middle Ages (8th-9th Hijrī/14th-15th Christian centuries), waqfs embraced a substantial proportion of the real estate assets in the central Arab lands. Scholars are reasonably well informed as to the formal purposes for which these endowments were established. But their more specific functions in the context of Egyptian economic and political realities during the Mamlūk period are less widely recognized. During this epoch, the waqf endowment served not merely as a charitable trust but was also a means of preserving an estate, often owned by individuals who, for a variety of reasons, faced difficulties in maintaining the integrity of their property and passing it along to their heirs. Because of these special functions, the pious endowment became a highly elaborate inventory of the wealth possessed by persons at the pinnacle of Egyptian society, as well as those at its more intermediate levels. Since a large group of these documents is preserved in Cairo, we possess a source for historical analysis of Egyptian society under the Mamlūks that has only recently been tapped.

Some 1,000 medieval waqf deeds are currently held in Cairo, divided roughly 40-60 percent between the National Ministry of Waqfs (Wizārat al-Awqāf al-Qawmīya) and the National Archives in the Citadel (Dār al-Wathā'iq b'il-Qal'a). A small number are scattered elsewhere in Cairo and throughout Egypt.<sup>1</sup> The documents in these collections date from the Mamlūk era (650-922/1250-1517).<sup>2</sup> Although the majority of them were drawn up during the Circassian period (784-922/1382-1517), many survive from the preceding Bahrī period as well. The earlier documents are rarer but of great interest since most were compiled by sultans and powerful amirs and thus provide a wide range of economic/fiscal information about their vast estates. Documents of less eminent civilians are most plentiful from the mid-fifteenth century.

Most of the documents are renewals, transfers and replacements (istibdāls) of previous, original donations--many of which have disappeared. The majority of the grants made by influential civilians would fall into this category. But many of the deeds drawn up for sultans and officials in the imperial court are originals. Although they occur less frequently than the renewals and replacements, they tend to be much more detailed and therefore represent more coherent accounts of an estate. These

documents provide the fullest descriptions of property, they list many more technical terms and are the most likely to define them as well. Moreover, they are far more precise about the geographic location of properties, both in an urban or a rural setting. The shorter renewal and replacement deeds provide fewer details per individual document but, because of their numerical predominance, are more significant from a statistical point of view.

The cataloguing of archival materials is always of concern to potential users. As far as I can ascertain, the registers in the Waqf Ministry cover all the Mamlūk materials, but are interspersed among entries for later Ottoman documents. Also, the registers were compiled in the later nineteenth century and have not been revised subsequently. At this writing, they are deteriorating and the bindings of several have disintegrated. Individual sheets are still intact and in order for the most part, due to the fine quality of the paper. Many documents have been reexamined at various times during the twentieth century, with brief glosses certifying the check on the original register entry written on the outer wrapping of the deed. Virtually all of these glosses are unsigned.

In the Dār al-Wathā'iq, the initial registers have been supplemented by an unannotated check list. Descriptive comments on the outer wrappings of individual documents are in general less detailed than those in the Waqf Ministry. In both collections, the most frequent items of information are the donor's name and the final date of the endowment. The texts of all of the documents are written in Arabic. Turkish does not appear, even in witness certificates added during the Ottoman period.

In both collections, a majority of the documents are scrolls. Bound folio books constitute a small minority of the total. Most of the scrolls and books are composed of a thick, high-gloss paper, referred to in the texts as waraq ḥamawī, of exceptionally fine quality and resilience. I was very impressed by the technical achievement involved in the production of a medium for preserving the written word that is superior to its modern counterpart. Considering that these documents range in age from four to six hundred years, and have been stored in unsealed containers or wrappings, their current legibility stands as a testimony to their durability. A minority of the scrolls are written on parchment (referred to in the texts as jild). These tend to have suffered the vagaries of time more than the paper deeds. Most are brittle and cracked, the ink has often faded, the surfaces are stained and connective stitching between sheets is unraveling.

With regard to preservation, both collections have fared quite well--up to the last decade or so. But the increasing humidity of Cairo in recent years, plus the frequency of examination by a wider body of users are causing the documents to



deteriorate at an accelerated pace. The Waqf Ministry has now undertaken to film its entire collection. To the best of my knowledge, the Ottoman and modern holdings have first priority in the schedule. As a matter of policy, however, all users wishing to photograph a document from any period must provide the Ministry with a duplicate copy at his/her expense. The National Archives are not presently engaged in such a program. The Waqf Ministry possesses a precision microfilm camera and a duplicating machine but users are expected to provide their own film and to pay developing costs.

Turning from the state of the collections to the contents of the deeds themselves, the purposes they were intended to serve merit our consideration. The waqf deed was, and remains a binding legal statement. The yield from whatever properties that were designated by its donor to support a charitable activity or foundation is spelled out with no allowance for ambiguity. The waqf documents elaborate on all matters related to these items as well as the individual(s) entitled to administer the endowment, but often neglect other kinds of information. Therefore, similar to other types of archival materials, they are unbalanced and must be interpreted in the light of a wider array of sources.

In general, the Mamlūk-period waqfs are most replete with detailed descriptions of real estate, particularly structures, the rents or sale prices of which supported the designated activity. The structures include private homes or palaces, caravan-sarys, shops or groups of shops, stables, inns, mills and factories. Structures are located, measured and described with great care; little is left to be surmised by the reader. The number of rooms, hallways, staircases, balconies, entrances, gardens, workrooms and so forth are routinely provided. The minuteness of these descriptions was quite obviously intended to determine the state and size of the structure at the time of its donation or subsequent transfer. Any additions or remodeling could thus be listed if the document were rewritten and the value of the structure re-assessed. The value of such descriptions to the art historian is discussed below. As far as movables are concerned, such as furnishings, the documents are surprisingly silent. I would speculate that this is due in part to the difficulty of tracing furnishings that were transferred. Placing them under a waqf donation involved a much higher risk of loss or forfeiture than fixed property. In any case, the Mamlūk-period deeds list very few movables of any sort.

Second in repleteness only to descriptions of structures are inventories of landed properties. Many wealthy donors, with sultans as only the most prominent examples, owned plots of land scattered throughout the Mamlūk state--from Aswān to northern Syria. While some estates consisted of interrelated units of land, often embracing one or more villages, most were comprised of unconnected plots widely separated from one another. In all

cases, the documents locate and measure landed holdings with great precision. The techniques used are among the most exact I have seen for any period preceding the use of Longitude and Latitude, degrees and minutes. The geographic data furnished by the waqfs of sultans and amirs in particular are of value to me because of my interest in mapping based on pre-modern sources. I intend to map the estates of Sultan Qāyṭbāy (873-901/1468-95) and believe that the results will give us one of the most exact pictures possible of a royal medieval estate network either in Europe or the Near East.

Less attention is paid to the actual crop yield of each plot but the type of land--that is to say, its use--is usually mentioned. Villages, roads, canals, streams, natural formations and distances are routinely listed as locators. In the sample of waqfs that I examined, some 300 documents, properties spanned the length of the Nile Valley and the Levant but most were concentrated in the Central Delta, Middle Egypt (the vicinity of Banī Suwayf, al-Minya and Bahnasā), coastal Palestine, the Biqā'a Valley in modern Lebanon and the Syrian Plain (from Damascus to Aleppo).

Yields expressed in currency, purchase prices, rents and resale prices are specified in a wide variety of monetary units. Exact amounts are always written out rather than copied in numerals to preclude any possibility of forgery. The most frequent currencies mentioned were Ṣāhirī or Ashrafī dīnārs<sup>3</sup> but several others appeared sporadically. This variety of monetary types leads into the issue of interpretation. Obviously, the fiscal data from the waqf documents are among the most accurate gauges of economic activity that have survived from the Muslim Middle Ages. But any assessment of contemporary value is fraught with difficulties and the researcher must exercise caution when making an estimate. Types of currency or unit of account (and the difference between the two is not always apparent) are listed, yet rarely is their comparative worth against other types provided. Amounts to be yielded or paid are quite often too large or small (in comparison with amounts listed in other documents) to be convincing. For my own part, I find the resultant problems intriguing and wish to stress that the monetary data should not be ignored. They must, rather, be assessed with care.

Finally, the waqf documents elaborate on the charitable programs they support. The majority of details focus on concrete foundations: mosques, madrasas (colleges for training students in the orthodox revealed law), libraries, khānqāhs (hospices for Sūfī mystics), elementary schools, orphanages, public fountains, kitchens, baths and so forth. Relatively few donors wished to give their money away solely to pious activities or associations, preferring a structure that attested to their generosity and commitment to the faith. In this they differed little from their modern counterparts in



western societies. The information on conditions of service rendered by officials who were salaried from the endowment funds (professors and their assistants, teachers, shaykhs, supervisors, guards, custodians, cooks, prayer callers, etc.), and on students and their stipends is also very detailed. Indeed, the waqfs are so rich in data of this sort that they will oblige historians to revise their ideas on education, mystic orders<sup>4</sup> and poor relief in the Mamlūk state.

Having dwelled on the contents of the waqfs, I wish to close with some remarks on their contribution as sources. Their most direct application is to Art History. The descriptive data on structures is indispensable to those who seek to explore and recover the medieval urban environment in the central Arab lands. According to the architects and historians I have spoken with, the waqf deeds have no parallel in this field and must be consulted. Work has already begun but much more remains to be done.<sup>5</sup>

To the economic and social historian, the documents assume genuine significance but, once again, they require interpretation and reflection to tease out data, isolate trends and recapture the legal and fiscal setting in which they were written. Having offered this qualification, I have found the documents very useful in pursuing several lines of inquiry. They shed light on the complex matter of property distribution and the status of donors as testators and heirs. They add new information to our knowledge of social groups and their interrelationships. The waqfs are particularly valuable to the study of women since they list many examples of wives and daughters as heirs, property owners and supervisors. As previously stated, the waqfs are of critical importance in any study of medieval education and religious organization. And finally, the monetary information they provide is crucial to our understanding of economic changes taking place during this turbulent era. The documents enable the historian to examine first-hand prevailing attitudes toward the use and investment of capital resources in the Mamlūk state. Such attitudes influenced many of the broader policies promulgated by the ruling elite that have heretofore seemed perplexing and illogical to the modern researcher.

All of these remarks are based on the examination of deeds I made during 1980-81 in Cairo. My work was facilitated by the generosity and assistance offered to me by the staffers of the Waqf Ministry and the National Archives. I am indebted to them for whatever analysis I may conduct of the data gathered during that year.

1980-81 ARCE Fellow  
Funded by the National  
Endowment for the Humanities

Carl F. Petry  
Department of History  
Northwestern University

# NOTES

1. The other collections in Cairo are the following: the Egyptian National Library (Dār al-Kutub), manuscript collection; al-Darb al-Aḥmar; al-Mūsī; al-Azbakīya; al-Sayyida Zaynab.
2. According to the registers and check lists, no documents survive from earlier periods. Some early Mamlūk deeds refer to late Ayyūbid endowments, and several important institutions founded during the Ayyūbid period were still supported by the original waqfs. There are no known Fātimid waqf documents or fragments thereof in either the Waqf Ministry or the National Archives.
3. Zāhirī dīnārs (gold coins) were struck during the reign of al-Zāhir Jaqmaq (842-857/1438-53); Ashrafī dīnārs during the rule of al-Ashraf Barsbāy (825-841/1422-37). Both sultans sought to replenish their treasuries by issuing large numbers of debased coins, each unit containing a fixed percentage of non-precious metal such as copper. However, debasement under these sultans was regulated and thus the issue from their reigns established a standard that clerks used as units of account, against which they measured later issues.
4. Leonore Fernandes has recently completed a doctoral dissertation at Princeton focusing on the khānqāhs of Mamlūk Egypt which uses the waqf documents extensively. When published, her study will clarify many problems surrounding the activities and social functions of Sūfī orders in the central Muslim world during the Middle Ages.
5. See the detailed study by Muḥammad M. Amīn: al-Awqāf (Cairo, 1980) and the several publications by <sup>C</sup>Abd al-Ḥaṭīf Ibrāhīm <sup>C</sup>Alī, appearing mainly in the Bulletin of the Faculty of the Arts, Cairo University. Refer also to the publications of Layla Ibrāhīm on the Mamlūk residential structures of Cairo. Finally, any researcher interested in the architectural information contained in the Mamlūk waqfs must consult the series of M.A. dissertations completed over the last decade by students in the Center for Arabic Studies, the American University in Cairo. The works of S. Mehrez, E. Higāshī, D. Behrens Abū-Sayf and N. Boulos merit special mention.



# NOTES ON SYRIAN PERIODICALS OF THE YOUNG TURK PERIOD IN DĀR AL-KUTUB

With the intention of collecting information on Syrian Muslim journalists who worked in Egypt prior to participating in the renaissance of journalism in Syria during the Young Turk period, I spent the greater part of the summer of 1981 in Dār al-Kutub reading Arabic newspapers published before World War I. The details of my research on Syrian Muslim journalists in Egypt will be published in a future work on Ottoman Arab journalism. In general, Syrian Muslim journalists working in Egypt before 1908, with the notable exceptions of Muḥammad Kurd ʿAlī and ʿAbd al-Qādir al-Maghribī, seem to have been minor figures, without significance in Syrian journalism during the Young Turk period. Kurd ʿAlī's later reputation as the author of the history *Khīṭaṭ al-Shām* and an interesting autobiography as well as his role in the founding of al-Majmaʿ al-ʿIlmī al-ʿArabī (L'Academie Arabe de Damas) have brought some attention to his early journalistic career in Cairo. His colleague on the staff of the Egyptian newspaper, al-Muʿayyad, ʿAbd al-Qādir al-Maghribī, is not so well known, though he had a long career as a teacher, writer, and journalist. Kurd ʿAlī later published an influential monthly in Cairo and Damascus and a respected Damascan daily newspaper, both named al-Muqtabas. (The name of the daily was changed to al-Qabas.) al-Maghribī published the semiweekly newspaper al-Burhān in Tripoli. Both men's publications were closed down by the Young Turk regime. Without going into further detail, it should be mentioned that Kurd ʿAlī and al-Maghribī carried with them to Syria the journalistic style of open advocacy and pointed criticism which they had learned in Egypt, gaining in the process the respect of fellow journalists and the resentment of Ottoman officials. Further study of material collected will undoubtedly show the influence of Egyptian journalism upon the subsequent careers of Kurd ʿAlī and al-Maghribī, as well as on Syrian journalism.

Of perhaps wider interest is a survey I did of Dār al-Kutub's holdings of Syrian (including Lebanese) publications of the Young Turk period. Bibliographies such as that in volume four of Philippe Tarrāzī's *Tārīkh al-ṣiḥāfah al-ʿArabīyah* (Beirut, 1913-33) and Shams al-Dīn al-Rifāʿī's *Tārīkh al-ṣiḥāfah al-Sūriyyah* (Cairo, 1969), pp. 295-304, record 270 newspapers and 83 magazines and journals were published in the Arab provinces of the Ottoman Empire between 1908 and 1918. Most of

these publications receive a scant sentence even in histories of Arab journalism and have been largely neglected as historical sources, probably due to lack of information about their contents and also about their editors and publishers. Before going to Egypt, I compiled a list of such periodicals said to be in Dār al-Kutub from the published periodicals catalogue and also from Abdel Ghani Ahmed-Bioud's *3200 revues et journaux arabes de 1800 a 1965*. Both were inaccurate, as previous ARCE fellows had noted, but they did give me a list from which to request periodicals and the latter bibliography indicated which periodicals were available elsewhere, in case I did not have time to survey all Dār-al-Kutub's Syrian periodicals. I requested everything on my list in succession, checking what the staff produced against the list to determine the actual holdings.

Among Syrian publications from the period 1908-1918, only one newspaper recorded in the catalogue was missing, but that was a major one, namely *al-Ittiḥād al-ʿUthmānī*, an Islamic reform newspaper published from 1908 to 1913 by Aḥmad Ḥasan Ṭabbārah, a religious scholar who was a supporter of decentralization and Arab autonomy, as well as a prominent participant in the Arab Congress in Paris in 1913. On first request, some other periodicals seemed to have gone astray, but a subsequent request produced the missing volume in every case.

The Syrian periodicals in Dār al-Kutub are generally in better condition than Egyptian periodicals of a similar age. This is due to infrequent use, however, not to proper conservation. The high acid paper is brittle and yellowing, indicating considerable oxidation which has resulted in crumbling in a few cases. Filming of these periodicals, as well as the Egyptian periodicals in Dār al-Kutub is essential to their preservation as historical sources. Life expectancy of the periodicals themselves is no more than a few years.

For future reference, as well as for determining the value of the various periodicals as historical sources, I compiled indexes of most of the publications I examined. Generally, the indexes indicate much valuable information about the Arab provinces during the Young Turk period. There is a great deal of discussion of the theory and practicalities of reform, from every ideological position, of the position of Arabs in the Ottoman Empire, of education, of business, and of the common events of life. A comment on the contents of each periodical is included in the list of periodicals below.

It should be mentioned that the following list does not contain any periodicals included in the special collections of the Zakīyah library or the Taymūr periodicals at Dār al-Kutub. For the most part, these two private libraries contained only scattered issues of Syrian periodicals when donated to Dār al-



Kutub. Many of these periodicals are duplicates of those in the regular periodicals collection, or of those held by other libraries. Two Palestinian newspapers which have been widely used, al-Karmal and Filastīn have not been included, due to lack of time for indexing. For the same reason, two periodicals probably intended for women, al-Hasnā' and al-<sup>c</sup>Arūs, have been omitted.

Syrian periodicals of the Young Turk period in the Dār al-Kutub:

ABĀBĪL. Beirut, weekly, 1909-

Editors: Ḥusayn Muḥyī al-Dīn Ḥibāl, <sup>c</sup>Abdullah al-Bilānī (managing director)

Dār al-Kutub: no. 171-233 (8 July 1912 - 17 July 1913)

Other locations: Unique?

Contents: Islamic reform movement, Liberal Union (Hurriyat wa I'tilāf) Party, local news from Beirut, Damascus, and smaller towns; generally favorable to CUP.

AL-BARQ. Beirut, weekly, 1908-

Editor: Bishārah al-Khūrī

Dār al-Kutub: no. 182-256 (29 June - 20 December 1913)

Other locations: Unique?

Contents: Mostly concerned with the Maronites and other Catholics and their relations with the Ottoman government; some information on reforms.

AL-BURHĀN. Tripoli, semiweekly, 1911-

Editor: <sup>c</sup>Abd al-Qādir al-Maghribī

Dār al-Kutub: no. 198-183 (16 December 1912 - 13 August 1914)

Other locations: Unique?

Contents: Islamic reform and resistance to European domination in the Empire and elsewhere, politics of reform in Syria, Ottoman foreign relations, education, local events. Several articles by Shakib Arslan.

FATA AL-ARAB. Beirut, daily, December 1913-

Editor: <sup>c</sup>Abd al-Ghanī al-<sup>c</sup>Uraysī, Ibrahīm Mujāhid al-Jazā'irī (managing director)

Dār al-Kutub: no. 16-188 (1 January - 6 August 1914); also numbered no. 1450-1622, in continuation of the numbering of al-Mufīd.

Other locations: Unique?

Contents: Persistent advocacy for a special place for the Arabs in the Ottoman Empire and reports on progress toward it: Arabs in the CUP, the bureaucracy, and the army; reform politics in Syria, reform societies, commerce and economic development in Syria, Jewish colonization. Superseded al-Mufīd (q.v.)

FATĀT LUBNĀN. Beirut, monthly, 1914-

Editor: Salīmah Abī Rāshid

FATĀT LUBNĀN. (cont'd)

Dār al-Kutub: volume 1, no. 1-7 (January - July 1914)

Other locations: Unique?

Contents: Dedicated to the freedom of women, articles on the achievements of women, their problems, and their place in human society.

AL-HAQĀ'IQ. Damascus, monthly, 1910-

Editors: unnamed editorial committee. Publisher: <sup>c</sup>Abd al-Qādir al-Iskandarānī

Dār al-Kutub: volume 1, no. 1-12 (August 1910 - June 1911)

Other locations: Unique?

Contents: A serious journal of Islamic subjects: the legal sciences, morality, religious practices, social customs, history, reform, education, and Arabic language and literature.

AL-HĀRIS. Beirut, semiweekly, 1910-

Editors: Amīn Ghurayb, Sulaymān Ghurayb

Dār al-Kutub: no. 272-466 (25 June 1912 - 13 August 1914)

Other locations: Harvard, Oxford Middle East Centre (from Ahmed-Bioud)

Contents: Much local news from Beirut and smaller towns in Lebanon and along the Syrian coast, reform politics, business, social customs, popular science.

AL-ḤUQŪQ. Beirut, fortnightly, 1910-

Editors: Najīb and Mulhim Khalaf

Dār al-Kutub: volume 1, no. 1-volume 2, no. 9 (February 1910 - November 1912)

Other locations: Unknown

Contents: A law journal with articles on both the procedure and theory of law, comparative law, texts of new Ottoman legislation, decisions of the Ottoman appeal courts, and reviews of recent cases.

AL-INSĀNĪYAH. Hamah, Monthly, 1910-

Editor: Ḥasan al-Rizq

Dār al-Kutub: volume 2, no. 1-12 (April 1911 - March 1912)

Other locations: Unique?

Contents: Islamic reform in Syria, articles by Arab political leaders, poetry and essays, popular history and science.

AL-ISLĀH. Beirut, daily, 10 May 1913-

Editors: Aḥmad Ḥasan Ṭabbārah, Ḥalīm Qaddūrah

Dār al-Kutub: no. 1-349 (10 May 1913 - 30 June 1914)

Other locations: Unique?

Contents: Reflects the views of Ṭabbārah, a leader of the movement for Arab autonomy in the empire. Articles on politics of reform, Arab-Turkish relations, education, Islamic reform, social and economic conditions in Syria.



JĀDDAT AL-RASHĀD. Homs, weekly, 1912-  
Editors: Hannā and Nājī Khabbāz  
Dār al-Kutub: volume 1 no. 1-53 (5 October 1911-31 October 1912)  
Other locations: Unique?  
Contents: Activities of American missionaries and Arab evangelical churches and schools, Muslim-Christian relations, European intervention in the empire.

AL-KAWTHAR. Beirut, monthly, 1909-  
Editor: Bashīr Ramaḍān  
Dār al-Kutub: volume 1, no. 1-volume 2, no. 1 (July 1909 - July 1910)  
Other locations: Unique?  
Contents: Essays on ethics, science, literature, history, society.

AL-MABĀHITH. Tripoli, fortnightly, 1908-  
Editors: Jurjī and Samuel Yanī  
Dār al-Kutub: no. 1-23 (16 November 1908 - 15 November 1909)  
Other locations: British Museum (from Ahmed-Bioud)  
Contents: Popular science, history, news of America (in the manner of al-Hilal), problems of Syrian society and their solutions, Arab literary renaissance.

AL-MAJALLAH AL-SŪRĪYYAH; LA REVUE SYRIENNE. Beirut, monthly, 1910  
Editors: Shāhīn al-Khāzin and Fīlīp Tayyān  
Dār al-Kutub: volume 1, no. 1-7 (July 1910 - January 1911)  
Other locations: Unique?  
Contents: A woman's magazine, in both Arabic and French. Articles on Lebanon and the Lebanese for the Francophile woman, fashion, grooming, health, and woman's role in society.

MAJALLAT AL-<sup>C</sup>ULŪM AL-IJTIMĀ <sup>C</sup>IYAH. Beirut, monthly, 1910-  
Editors: Tawfīq al-Nāṭūr and Muḥammad al-Nāṭūr  
Dār al-Kutub: volume 1, no. 1-10 (September 1913 - June 1914)  
Other locations: Unique?  
Contents: Jurisprudence, politics, economics, administration, Syrian economic development, Jewish settlement, Arabic language in government.

AL-MAWRID AL-SĀFĪ. Beirut, quarterly, 1909-  
Editors: Jirjus and Anīs al-Khūrī al-Muqaddasī  
Dār al-Kutub: volume 5, no. 1-4 (January 1913 - June 1914)  
Other locations: Bibliothèque Nationale (Paris), Oxford (from Ahmed-Bioud)  
Contents: Literary and scientific, many translated articles from English and French sources, European and American social practices, activities of Protestant missionaries, accounts of travels in Syria.

AL-MUFĪD. Beirut, daily, 1909-  
Editors: <sup>C</sup>Abd al-Ghanī al-<sup>C</sup>Araysī, Fu'ād Ḥantash  
Dār al-Kutub: no. 769-1331 (17 August 1911 - 20 July 1913)  
Other locations: AUB  
Contents: A fervent advocate of Arab autonomy and reform, reports on the progress of reforms in Syria, reform politics, the Decentralization Party, Arabic language in government, and Ottoman foreign relations. See Rashid I. Khalidi, "The Press as a Source for Modern Arab Political History: <sup>C</sup>Abd al-Ghani al-Uraisi and al-Mufid", Arabic Studies Quarterly, 3 (1981); 22-43.

AL-MUNTAQID. Beirut, monthly, 1908-  
Editor: Muḥammad al-Bāqir  
Dār al-Kutub: volume 2, no. 1-10 (January - December 1910)  
Other locations: Unique?  
Contents: Islamic reform, Islamic law, Islamic civilization, education, morals, health, essays by reform leaders.

AL-MUQTABAS. Damascus, daily, 1908-  
Editors: Muḥammad Kurd <sup>C</sup>Alī, Aḥmad Kurd <sup>C</sup>Alī  
Dār al-Kutub: no. 1-1090 (17 December 1908 - 15 January 1913, with many suspensions)  
Other locations: Numerous, including British Museum, Bibliothèque Nationale, Princeton  
Contents: A comprehensive daily newspaper, with many articles on reform, local administration, social and economic conditions, despatches from correspondents throughout the Arab world, including Arabia. Also, many articles by prominent reformers on the state of the empire and the remedies for its problems.

AL-NIBRĀS. Beirut, monthly, 1909-  
Editor: Muṣṭafā al-Ghalāyīnī  
Dār al-Kutub: volume 1, no. 1- volume 2, no. 10 (January 1909 - December 1910)  
Other locations: School of Oriental and African Studies (from Ahmed-Bioud)  
Contents: An important intellectual journal for Syrian reformers; articles on political factions, problems of Syrian society, Arab nationalism and its place in the Ottoman state, education, and literary criticism.

AL-QABAS. Damascus, daily, 1913-  
Editor: Muḥammad Kurd <sup>C</sup>Alī, license held by Shukrī al-<sup>C</sup>Asalī  
Dār al-Kutub: no. 76-100 (1 January 1914 - 29 January 1914)  
Other locations: Bibliothèque Nationale (Paris) (from Ahmed-Bioud)  
Contents: Much the same as al-Muqtabas, which it replaced when the former was suspended. There is an obvious avoidance of controversy, so the articles are less informative on disputed subjects.



AL-RA'Y AL-<sup>C</sup>AMM. Beirut, daily, 1910-  
 Editors: Munir and Taha Mudawwar  
 Dār al-Kutub: no. 791-1192 (10 December 1912 - 5 April 1914)  
 Other locations: Leningrad (from Ahmed-Bioud)  
 Contents: Non-partisan comments on political factions,  
 Ottoman foreign relations, much information on Beirut and  
 reform in Lebanon generally.

AL-WARAQĀ'. Aleppo, bimonthly, 1910-  
 Editor: Jurjī Khayyāt  
 Dār al-Kutub: volume 1, no. 1-6 (November 1910 - October 1911)  
 Other locations: Unique?  
 Contents: Founded by the Maronite community to combat secular  
 education, atheism, and the "cult of progress". Articles link-  
 ing reform, literature, economics, art, and progress to morality.

As holdings lists from other libraries in the Middle East  
 are published, the unique label will undoubtedly be removed  
 from many of these periodicals. In any case, it is apparent  
 that Dār al-Kutub possesses a valuable collection of Syrian  
 newspapers, magazines, and journals from the Young Turk period.

*Funded by the International  
 Communication Agency*

Donald J. Cioeta  
 1980-81 ARCE Fellow

## NOTES FROM CAIRO

The Egyptian Antiquities Organization has asked that we  
 publish the following two items. They appear exactly as they  
 were received with no attempt to alter the English used by  
 them. The Arabic text is not yet available. If there are any  
 questions regarding interpretation, please contact our Cairo  
 office.

### EGYPTIAN ORGANISATION OF ANTIQUITIES

Office of the under secretary of state

January 12, 1982

Dear Sir,

An increasing number of ancient artefacts have been stolen  
 and smuggled out of Egypt during recent years. Various dealers  
 and agents are responsible for this illegal activity which has  
 caused deep disappointment to us and to the Egyptian government  
 and people.

May we ask your kind help and cooperation to put an end  
 to these illicit dealing with objects stolen from our country?  
 We request that your museum shall take care not to include in  
 its collection any stolen artefacts - either already reported  
 by Egyptian authorities to the Interpol, or suspected to be  
 smuggled out of Egypt, especially if traditional publications  
 confirm this.

We are obliged to call your attention to a decision already  
 taken by the Egyptian Antiquities Organization that any sort of  
 scientific archaeological cooperation between the E.A.O. and any  
 museum proved to be retaining or dealing with such artefacts will  
 be terminated. Such cooperation includes scholarly exchanges,  
 loans and exhibitions, and archaeological excavations and surveys.

We highly appreciate your understanding and kind cooperation.

Sincerely,

Dr. Ahmed Qadry  
 Chairman of the Egyptian Antiquities  
 Organization



MINISTRY OF CULTURE  
EGYPTIAN ANTIQUITIES  
ORGANIZATION

TO:

The director of the American Research Center in Egypt  
2, Midan Kasr El Doubara, Garden City, Cairo

Dear Sir,

I have the honour to submit the following points approved by the permanent Committee of Egyptian archaeology and should be kindly observed for better systematization of the works of archaeological missions:

- 1 - All missions should submit in their applications to the E.A.O. a scientific background and the results which the intended excavation work may add to archaeological research work.
- 2 - Permission of the permanent Committee is issued only for professors of archaeology in universities and archaeological institutes or research centres related to the field of archaeology and for representatives of museums holders of the above mentioned scientific status or for excavators who prove to have at least five years experience in this field.
- 3 - Any new excavations except works of restoration and documentation asked in sites of Upper Egypt, Giza and Sakkara is not allowed unless an excavation activity in one of the lower Egypt's sites is applied for by the same mission.
- 4 - Restoring the unearthed objects or monuments is a stipulation for the resumption of the mission's work in the next season.
- 5 - The members of the excavation mission should not exceed 10 persons including not more than four post graduated students registered in advanced studies within the same university or institute. Restoration and surveying missions are exempted from the above mentioned restriction.
- 6 - A store-house with sufficient security specifications for keeping the excavated objects should be built on a location approved by E.A.O. in case that the working seasons of the mission exceeds five concessive years.
- 7 - The mission after completing its excavating works, is kindly asked to clear the site of the debris in a location defined by the concerned inspectorate.

- 8 - Security permission should be applied and approved before the submission of the application to the permanent Committee. Passport numbers, names in full, and photos should be attached to the security forms at least three months in advance before the date of the execution of the actual works in the site.
- 9 - Every mission has to submit five copies of preliminary scientific report at the end of every season supported by clear photos. The final results should be scientifically published within a period of 5 years after the termination of the whole work of the mission in the site and 10 copies of this publication should be submitted to E.A.O. accordingly.
- 10 - The excavation team work should include at least one archaeologist, architect, photographer, draftsman and a restorator.
- 11 - The mission is kindly asked to submit a c.v. attached to the publication of unknown scholars who undertake archaeological works for the first time in Egypt.
- 12 - Name of employees and guards appointed locally by the mission should be notified in due time.
- 13 - The above mentioned points are valid only from the beginning of the next season starting in Autumn 1982.

I take this occasion to express my highest consideration.

Yours faithfully,

Dr. Ahmed Kadry  
Chairman  
Egyptian Antiquities Organization



## NOTES FROM THE EXECUTIVE DIRECTOR

### NEWSLETTER

As of the previous issue, Dr. Betsy Bryan resigned the editorship of our Newsletter. She deserves our thanks for her very able devotion to the chores which this position entailed over the past couple of years and we certainly wish her all success in future endeavors.

Mrs. Teresa Indiveri will henceforth assume the editor's job on top of her already heavy load as our secretary. However, with the return of this responsibility to this office, we propose a renewed campaign to open the Newsletter as a major channel of information among ARCE members and particularly among the directors, officers, and all readers. Mrs. Indiveri would be pleased to receive communications, questions and suggestions for inclusion in future issues.

### NEW DIRECTORS FOR THE CAIRO CENTER

The announcement of our search for a new Cairo director brought a healthy response from a large group of applicants. Over 37 candidates were considered by the selection committee. Three were interviewed.

The choice of the committee finally settled on Dr. Robert Wenke and Ms. Nanette Pyne, a husband/wife combination applying as one. They have accepted the committee's offer and, therefore, we are pleased to announce that starting on or about September 1 of this year Rob and Nan will assume the duties of director and associate director of the Cairo Center.

Because they were both intensely involved in the activities of the Center over most of the last two years, many members already know them both quite well. So closely were they attached, in fact, during the year of Nan Pyne's Fulbright fellowship and Rob Wenke's work at el-Hibeh they actually lived in a part of my old eighth floor office at Midan Qasr el-Doubara. Subsequently, Rob spent six months in Cairo and the Fayyum as project co-director of the ARCE's Fayyum survey. Nan acted as assistant director of the same project.

These recent experiences provide us the opportunity of having new directors with long and deep practical experience in dealing with the Cairo Center in all its complexity and difficulties. Because Wenke and Pyne were once on the other end of stick so-to-speak, they as well as anyone know what needs to be done. They will now have the chance to contribute their considerable skills to the service of all members, projects, and expeditions.

Rob Wenke holds a B.A. from Calvin College (1968) in Classics and Psychology. He has an M.A. (1971) and Ph.D. (1975) from the University of Michigan in Anthropology. His dissertation was Imperial Investments and Agricultural Developments in Parthian and Sasanian Khuzestan: 150 B.C. to A.D. 640. Since then he has published a number of articles and a book Patterns in Prehistory (New York: Oxford University Press, 1980), which one supporter called "...a major work that is the first really new 'world prehistory' to appear in a long time".

Rob's archaeological field work covers a wide range of situations. He worked in Elazig, Turkey on the Keban Area Survey as a field assistant; in Uffelte, The Netherlands again as field assistant for a survey and preliminary excavations of mesolithic sites; in Dezful, Iran on a survey of prehistoric occupations on the Susiana plain; and finally in Bebehan, Iran on excavations at Tepe Sobz--all in 1970. In 1972 he was field assistant for a systematic survey of the Valley of Mexico at Amecameca, Mexico. The following year he returned to Iran for a long season as assistant director of a systematic survey of the Susiana plain. In 1979 he was co-director of work at the Roberts Site in Kennett, Missouri.

In Egypt Rob was co-director of the el-Hibeh project, January-March of 1980, and finally co-director of the Fayyum Archaeological Project from June to December 1981.

He is currently (since 1975) Assistant Professor in the Department of Anthropology at the University of Washington, Seattle, where he was recently granted tenure and promotion to Associate Professor.

Nanette Pyne holds a B.A. from the University of Michigan in Art History and Anthropology (1972). She did graduate work at Yale before transferring to the University of Washington where she received an M.A. in Near Eastern Languages and Literature (1978) and expects a Ph.D. in History and Near Eastern Languages (1982). Her dissertation is on "Economic Changes in Seljuq Kuzestan: An Investigation into the Archaeological, Geographical, and Historical Sources". In support of her study and research she has received grants and fellowships from the NSF, Ford Foundation, Yale University, U.S. Department of Education, and Fulbright-Hays.

In addition to archaeological experience in Egypt at el-Hibeh and the Fayyum, she has worked in Mexico, Iran and the U.S.

### ANNUAL MEETING

Our meeting in Austin was small and intimate but quite successful. Instead of dividing into ancient, medieval and modern, this year's program had two tracks, ancient and Islamic



or modern. My impression was that this arrangement worked better and should be followed in the future.

Since attendance was relatively low, the program this year easily fit into two days, Friday and Saturday. The following Sunday was taken up for some of us by the meeting of the Board of Governors.

In the course of various deliberations and elections, three new governors were elected by the general membership. They are Philip King, William Kelly Simpson, and William Y. Adams. Two other governors, John Dorman and John Slocum, were confirmed by the Board itself.

Our officers, Klaus Baer, president, Charles Butterworth, vice-president, and Jere Bacharach, treasurer, remain. Three members of the Executive Committee, however, retired and were replaced. We can here record special thanks for their past service to David O'Connor, Afaf Marsot, and Nicholas Millet; and we welcome Philip King, Robert Fernea, and Kent Weeks to the Executive Committee.

The next annual meeting will be held in Ann Arbor, Michigan, April 22-24, 1983. The host of this coming meeting is the University of Michigan. For preliminary arrangements and program please contact Professor Ernest Abdel-Massih, Director, Center for Near Eastern and North African Studies, 144 Lane Hall, Ann Arbor, Michigan 48109.

Anyone interested in making a special contribution to the program of this meeting should plan well in advance. We are hoping to have most of the program confirmed by January 1983. If you have questions, please contact me in New York or Professor Abdel-Massih in Ann Arbor.

Paul E. Walker

## ADDITIONAL NOTES AND NOTICES

Just a brief reminder to our members that it is time to renew your ARCE membership for 1982-1983. You should have already received a renewal form by the time you read this notice. If not, please contact the New York office and we will gladly send you one.

\* \* \*

On September 5-11, 1982, The Third International Congress of Egyptology will meet at the Skyline Hotel, Toronto, Canada.

The main program will take place on Monday, September 6 through Friday, September 10. Papers on one of two major themes will be presented by 64 invited speakers. The themes are "Archaeology" and "Philology".

In addition, five rooms will be set aside for papers on History, Art, Architecture, Religion, or any other topic in the field.

Three workshops will be held each of the two evenings of Tuesday, September 7 and Thursday, September 9. These will be informal gatherings in which scholars may discuss particular topics that are current in the field.

\* \* \*

### ARCE FELLOWS 1982-83

<u>Name</u>	<u>Project</u>
Leonard Binder	Islamic Liberalism and the Challenge of the Resurgence of Fundamentalism
Benjamin Braude	Relations between the Egyptian Vice-Regency and Central Arabia, 1940-1970
Leonard C. Chiarelli	History of Fatimid Sicily
Carolyn B. Fluehr-Lobban	A Regional Comparison of Marriage in the Shari'a in Egypt and the Sudan
Nancy E. Gallagher	Social History of Medicine in Egypt, 1900-1980



<u>Name</u>	<u>Project</u>
Sam I. Gellens	Social History at the Provincial Level: The 'Ulamā' of Early Muslim Egypt, 800-1100 C.E.
Peter Gran	A Study in Egyptian and Arab Culture, 1780-1880
Jerrold D. Green	Bureaucratic Recruitment in Egypt: Philosophical Ideals and Empirical Constraints
John Frederick Harlan	Patterns of Land Use and Settlement at Hierakonpolis
Joseph J. Hobbs	Environmental Change in Egypt: Attitudes and Behavior of the Eastern Desert Bedouin
Peter Lacovara	Micro-Settlement Pattern Studies at Deir el-Ballas
Fedwa Malti-Douglas	Blindness and the Blind in Medieval Islam
Scott L. Marcus	The Maqām Tradition in Egypt from the Performer's Perspective
Shaun E. Marmon	Domestic Slavery and Clientage in a Pre-Modern Muslim Society
Paula A. Sanders	The Ceremonial of the Fatimid Caliphs in Egypt, 969-1169
Susan F. Slyomovics	Sira Bani Hilal: Epic Poetry and Its Poets in Egypt
Charles C. Van Siclen III	The City of Bubastis: A Study in Urbanization in Ancient Egypt
Daniel M. Varisco	The Arabic Astronomical Reckoning System of Lunar Stations
Estelle J. Whelan	Revitalization of Traditional Crafts in Cairo at the End of the 19th Century
Donald S. Whitcomb	Quseir and Its Archaeological Environment

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